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SPEAKING
AND
WRITING
BOOK THREE

MAXWELL
JOHNSTON
AND
BARNUM

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SPEAKING AND WRITING

BOOK THREE

(FOR USE IN FIFTH YEAR CLASSES)

BY

WILLIAM H. MAXWELL

CITY SUPERINTENDENT OF SCHOOLS, NEW YORK

EMMA L. JOHNSTON

PRINCIPAL OF THE BROOKLYN TRAINING SCHOOL
FOR TEACHERS, CITY OF NEW YORK

MADALENE D. BARNUM

TEACHER OF ENGLISH IN THE BROOKLYN TRAINING SCHOOL
FOR TEACHERS



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SPEAKING AND WRITING.

W. P. I

PREFACE

EACH of the three books of this series provides instruction in oral and written language for one year. The first book is intended for use in third-year classes, the second in fourth-year classes, and the third in fifth-year classes.

How to persuade is made the central theme of the exercises in Part I of this third book. As most fifth-year pupils are outgrowing their first childish interest in folk and fairy tale, and turning to the real world for inspiration and ideals, the book draws its material largely from history and from everyday life, and makes its appeal to children principally on the ground of practical utility. It is intended that the pupils who use the book shall be conscious of its specific aim. Every means is employed to give them a clear understanding of the high and important purpose of their study, in order that their own ambition may stimulate, sustain, and direct their efforts.

Part II aims to make correctness in speaking and writing habitual. It furnishes a complete set of exercises on the points of language study that should be mastered before the study of grammar is begun.

SUGGESTIONS TO TEACHERS

Use of the book. — Although this book will be used most successfully as the third of the series, it may be studied independently of the other two. Parts I and II of this book are not connected with each other. Daily lessons should be assigned from each part.

Motive for expression. — Until the pupil has something to say, he should not be required to attempt expression. Children should be taught, when they have nothing to say, to keep still. To speak or write merely to do an exercise is so unnatural as to insure poor style, discouragement, and distaste. Every exercise in this book involves some definite, practical motive for expression.

Exclamations. — The lesson on exclamations is intended to do more than teach correct punctuation and proper choice of words. Occasion for exclamation involves feeling, and the exercises, if performed as directed, cannot be merely perfunctory. Through this simple beginning children may learn that a lesson in composition requires them to rouse themselves, — that apathy, or even effort, if it be without heart, cannot produce that which will stir others. This lesson is placed early in the series in order that its effect may give life to the pupils' subsequent work.

Studies of sounds. — These exercises are intended not for indiscriminate practice, but for individual work with such children as exhibit the special imperfections that

the studies aim to correct. The original verses included in the exercises in this book and in the other two books of the series are mere nonsense jingles such as children like and memorize without effort. It is hoped that these rimes, in addition to enlivening the lesson period, may recur naturally to the minds of the children at other times, and result in extra voluntary repetition of the sounds that need practice. The teacher's good sense will direct her use of the exercises on sounds; for instance, she will not give children who habitually make the grossest errors in speech a lesson on the sound of intermediate *a*.

Extracts from great speeches. — To understand and appreciate any of these selections will require the exertion of the full mental power of fifth-grade pupils, but, rightly led, they will enjoy making the attempt. The contemplation of the very highest models will broaden their conceptions and raise their standards.

Memorizing. — The directions for memorizing make simultaneous use of several avenues to the mind. The pupil who earnestly reads his lesson aloud to an imaginary audience is seeing it, hearing it, saying it, and thinking it all at once. To memorize by conning a phrase at a time, then forcing the gaze away from the book and going through rapid mumbling repetitions, usually while seated in a doubled-over position, is improving to neither mind nor body.

Letter-writing. — Story-telling and letter-writing, the principal forms of exercise in Book Two, are combined

in this book, the new interest lying in their connection with the new aim, — persuasion. Occasion for persuasion in social letters is shown in Chapter VI, and in business letters in Chapter XVIII. The ethical teaching underlying such practices as profiting by experience, imaginary consequences, and giving encouragement, is obvious. The practical purpose of all the directions for business letters is in accord with the general utilitarian appeal that the book makes to the children.

Dramatization. — The aim is not to produce a polished drama from the adult's point of view, but to develop the child's powers of imagination and of expression. Very little in the way of scenery, costumes, properties, etc., is necessary. Children can play anywhere, with or without playthings. They can present a drama in the aisles or corners of their schoolroom, in ordinary dress, and with imaginary properties. Of course the costuming or staging of a play may itself be made a valuable exercise in historic research, ingenuity, and artistic taste. Some teachers use costuming by suggestion as a practical expedient to avoid the undue labor of complete costuming and yet indulge the children in the pleasure of "dressing up" for a play. An actor wearing a gilt paper crown is, in the eyes of his classmates, every inch a king. A few simple articles, collected and saved from term to term, make at length a property wardrobe from which something may be selected to suggest almost any rôle, and will give endless pleasure without trouble or expense.

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PART I

I. PERSUASIVE SPEAKING

DANIEL WEBSTER AND THE WOODCHUCK

"I've caught him! I've caught him!" shouted Zeke Webster, as he ran into the yard, dragging an iron trap.

"Caught what?" called his brother Dan, coming out of the house.

"Look at him!" And Zeke proudly showed his prize, — a big, furry woodchuck with one bleeding paw caught in the steel teeth of the trap.

Dan flung himself down by the trap, and tried to open it.

"What are you doing?" demanded Zeke.

"Help me to turn him loose," said Dan.

"Turn him loose! No, indeed. I'm going to kill him."

"Oh, don't! Don't kill him," said Dan. "See how he is trembling!"

Just then Mr. Webster, the father of the two boys, came out.

"Look, father," said Zeke, "I've caught this old rascal of a woodchuck. I'm going to get a club to kill him, but Dan wants me to let him go."

"No, it is right to kill the woodchuck," said Mr. Webster. "It is all very well to be merciful, Daniel, but this animal steals our vegetables from the garden. Get the club, Zeke."

Daniel rose and stood before his father, his eyes glowing with determination.

"Just one moment, Zeke," said he. "Father, will you listen to me before you have the woodchuck killed?"

"Really, there's no use in talking about it," said the father. "Of course the woodchuck must be killed. But I will listen to you first, if you wish. Go ahead."

Then Daniel Webster began to plead with his father and brother for the life of the woodchuck. He made them imagine how hungry the poor little thing felt when it came hopping into their garden. Seeing the fresh vegetables, it innocently took a little, meaning no harm. The next moment, all unsuspecting, it stepped right into the jaws of the trap. Snap! went the jaws with a horrible clutch upon the woodchuck's paw, and in vain were all its agonized efforts to get away.

The young speaker bade them look at the woodchuck, now quivering with fright before them. He asked them to imagine the pain in the little crushed paw, the terror in the beating heart, the dumb appeal in the eyes.

What more he might have said cannot be known; for, rising from his seat, the father cried out in a choking voice, "Zeke, you let that woodchuck go!"

Zeke quickly loosened the trap, and with one little squeak the woodchuck scuttled away on its three sound paws.

And the boy whose eloquence saved the woodchuck, became the famous Daniel Webster, foremost of American orators.

Why did the father want to let the woodchuck go? How well young Daniel must have spoken to make such a change in the feelings of his listeners!

Should you like to be a persuasive speaker? Should you like to be able to make others listen to you and think and feel as you do? You can learn to be a persuasive speaker. You may never be a wonderful orator, like the great Daniel Webster, but you can learn to speak so well that people will be glad to listen to you. You can learn to talk easily, without halting or stumbling, to pronounce distinctly and correctly, to express your thoughts and feelings clearly and simply. One of the chief aims of the lessons in this book is to make you a persuasive speaker, and to show you what some of our greatest speakers have accomplished.

ORAL EXERCISES

1. *Read aloud the story of "Daniel Webster and the Woodchuck."*

In reading, try to imitate the two boys and their father in voice and manner. If you learn to read this story well, you will find that you can entertain other persons by reading it to them.

2. *Act the story. The pupil who takes the part of Daniel must make a good speech. He should practice it beforehand. He might begin thus :*

"Look at this poor little woodchuck! Imagine yourself in his place. Only this morning he was free and happy. He was just starting out to ——," etc.

3. In his "Birds of Killingworth," Longfellow tells how the crows annoyed the farmers of Killingworth by eating their corn; how the farmers held a meeting to discuss the matter; how they decided to shoot every kind of bird that visited their fields; and how the schoolmaster tried to persuade the farmers to spare the birds. Can you imagine all the schoolmaster said about being merciful to the weak, and about the pleasure of hearing the birds sing every morning?

Pretend that you are at the meeting, and make a speech on behalf of the birds. Make the farmers

stop to think whether they would prefer a swarm of grasshoppers and caterpillars to birds.

4. In his "Bell of Atri" Longfellow tells of an old knight who turns out the horse that had carried him through all his battles. What might you say to this knight to try to induce him to care for the horse in its old age? Picture the horse when strong and young, bravely galloping into battle. Then picture the horse, old and starving, wandering about, barked at by dogs. *Tell the knight what he ought to do.*

5. A boy was throwing stones at some frogs in a pond. By and by an old frog raised its head and spoke to the boy, trying to make him see that he was doing a cruel thing. *Make the frog's speech. It might begin in this way:*

"Stop! Think how the stones hurt us! The last one you threw killed a good old mother frog. The one before that," etc.

6. You see a boy driving a horse with a tight checkrein. What would you say to persuade him to loosen the rein? You might induce him to stretch his own neck backward and remain in that position a few minutes. Then he could imagine how the horse's neck must ache. The poor dumb

animal cannot make known his feelings. If only he could speak, how he would beg to have that checkrein loosened!

7. A boy has robbed a bird's nest. What would you say to the boy to induce him to put the eggs back in the nest?

8. A girl is wearing a hat with a stuffed song bird on it. What would you say to the girl to make her wish not only to wear birds no longer, but also to join an Audubon club?

II. THE USE OF EXCLAMATIONS

The father cried out in a choking voice, "Zeke, you let that woodchuck go!"

Did the father speak calmly and deliberately? How did he feel? To speak with excitement or very strong feeling is to *exclaim*. Tell what feeling Zeke had when he exclaimed, "I've caught him!" Tell how Daniel felt when he exclaimed, "See how he is trembling!"

Exclamations are often used as a help in persuading. When you watch an athletic game, do you not cheer the players you want to win? This is your way of urging them to do their best. When you see a boy doing a mean or an unfair thing, and you cry "Shame!" you are trying to prevent him from repeating the offense.

It is tiresome to listen to speakers who use the same exclamation over and over until it ceases to express any feel-

ing whatever. Listen to yourself and find out whether you have formed the habit of using the same exclamation very frequently. If you have, and if you want to become a speaker that others will like to listen to, try to break the habit, especially if your favorite exclamation is an inelegant one.

ORAL EXERCISES

I. *Exclaim "Oh!" as you would —*

1. If, while sharpening a pencil, you cut your finger;
2. If you received an invitation to ride in an automobile;
3. If you found a bird frozen in the snow;
4. If you were startled by a clap of thunder;
5. If, when you were expecting a pleasant letter, you saw the postman pass by your house.

II. *In the following stories, complete the exclamations :*

A DREAM

Jack was amusing his little brother and sister by relating a dream he had had.

"I dreamed about our horse," said he. "I dreamed that she came walking out of the barn on her hind legs, all dressed up like a lady going to church."

"How ——!" cried the little sister.

"What ——!" exclaimed the little brother.

"For a hat, she had a bucket on her head trimmed with a wreath of hay."

"How ——!" exclaimed the little sister.

"What ——!" exclaimed the little brother.

"Her dress was made of horse blankets, and she was holding up her train airily with one fore-paw."

"How ——!" laughed the little sister.

"What ——!" ejaculated the little brother.

"With her other paw she threw me a kiss as she passed by."

"Oh ——! Oh, how ——!" cried both the children.

GINGER AND BLACK BEAUTY

Two horses, a chestnut and a black, stood together in a pasture under a tree. The chestnut had her nose up to the ear of the black horse, and she was telling him something.

"Ah, Black Beauty," she was saying, "you should be thankful for having a kind master. No one was ever kind to me in all my life."

"—— Ginger!" exclaimed Black Beauty.

"When I was broken in, my master roughly wrenched my under jaw down, and forced the bar in. Then he dragged me along by the halter while another man flogged me behind. That was my first experience of the kindness of men."

“What ——!” exclaimed Black Beauty.

“Afterwards I was bought by a fashionable gentleman who drove me with a tight checkrein. You don’t know what that is; but just fancy yourself tossing your head up high and being obliged to hold it there for hours together, your neck aching till you did not know how to bear it.”

“How ——! How ——!” exclaimed Black Beauty. “I have been treated very differently. When I was broken in, my master coaxed me to wear my bit and bridle, by giving me nice oats, patting me, and saying kind words.”

“How ——!” sighed Ginger.

“I was kept in a comfortable, clean stable, and my coat was brushed every day.”

“How ——!” sighed Ginger.

“I am so used to gentle treatment that I never need a whip or a spur. I don’t know how they feel.”

“Oh ——!” cried Ginger.

“I do hope, Ginger, that you’ll never have a cruel master again,” said Black Beauty.

“Oh ——!” exclaimed Ginger.

“Come on now,” said Black Beauty; “let’s have a race around the pasture!”

“——!” replied Ginger.

III. *Read aloud the following exclamations intended to persuade. The more heartily you read them, the more persuasive they will sound.*

1. Do not shoot us, Hiawatha !
2. Woodman, spare that tree !
3. Think of your woods and orchards without birds !
4. Stand ! The ground's your own, my braves !
5. Dare to do right ! Dare to be true !
6. Drink, pretty creature, drink !
7. Sleep, my little one, sleep, my pretty one, sleep !
8. Be not like dumb, driven cattle !
Be a hero in the strife !
9. Lay the proud usurper low !
Tyrants fall in every foe !
Liberty's in every blow !
Let us do, or die !
10. Come, ye thankful people, come,
Raise the song of Harvest Home !

IV. Suppose that Captain John Smith is making a speech to the Jamestown colonists in 1607. He rebukes them for laziness. He urges them to work. He points to the wilderness around them.

He asks them where they expect to get food. He tells them that they must work or starve. He commands them to begin to hoe the corn at once.

Make Captain Smith's speech, expressing strong feeling by using some of the following exclamations :

- | | | | |
|-----------|------------------|-----------|----------------|
| 1. Shame! | 4. Nonsense! | 7. Here! | 10. Up! |
| 2. Come! | 5. All together! | 8. Now! | 11. Quick! |
| 3. Look! | 6. What folly! | 9. At it! | 12. That's it! |

V. Imagine Columbus in mid-ocean on the *Santa Maria*. His men express their fears, and beg him to turn back. Columbus sternly rebukes them, and persuades them to continue the voyage.

Make speeches for Columbus and his men, expressing strong feeling. Use some of these exclamations :

- | | | | |
|------------|------------|---------------|--------------|
| 1. Mercy! | 4. Back! | 7. Peace! | 10. Onward! |
| 2. Alas! | 5. Horror! | 8. What! | 11. Forward! |
| 3. Behold! | 6. Woe! | 9. For shame! | 12. On! |

In speaking we can show by voice and gesture that we are expressing strong feeling, but in writing we have to show this by using the exclamation point.

Place an exclamation point after a word, or words, used to express strong feeling.

WRITTEN EXERCISE

I. *Write an exclamation, using a single word, a group of words, or a sentence, to try to make some one appreciate —*

- | | |
|-----------------|---------------------------|
| 1. a rainbow ; | 6. a hero ; |
| 2. a kitten ; | 7. a brave deed ; |
| 3. a big fish ; | 8. a new invention ; |
| 4. a story ; | 9. an act of generosity ; |
| 5. a friend ; | 10. a fine day. |

II. *Write the exclamations you would feel like making if you saw —*

1. a big boy beating a little one ;
2. children playing noisily near the house of a very sick person ;
3. an ignorant child about to pick poison ivy ;
4. a boy or a girl reading in a poor light ;
5. a child throwing a banana skin on the sidewalk ;
6. a classmate of yours making a home run ;
7. a baby taking a nap.

III. PUBLIC SPEAKING

More than two thousand years ago there lived a man named Demosthenes, who wanted to be an orator. When he made his first speech in public, he was laughed at because he stammered. His voice was feeble and he took short breaths. He

made awkward gestures and he distorted his features when he spoke.

Not at all discouraged by this failure, Demosthenes went by himself and practiced for eight years. To cure himself of stammering, he used to speak with pebbles in his mouth. That he might learn to take deep breaths, he frequently ran up steep and uneven walks. To strengthen his voice, he used to declaim as he walked along the seashore, trying to make himself heard above the roar of the waters.

After doing all this hard work, Demosthenes tried again to make a public speech. No one laughed at him this time. Every one admired him and listened to him attentively. After his first success, he made a great many public speeches, in which he urged his countrymen to be loyal to their native land.

Demosthenes is considered one of the greatest orators that ever lived, and his speeches are read and admired to this day. He is still spoken of as the orator who succeeded because he was so persevering.

Do you know that you, also, are a public speaker? When your teacher permits you to read or to recite to her and your classmates, you are, in a sense, speaking in public. Has any

one in your audience ever complained that you cannot be heard, that you cannot be understood, that you stand awkwardly, or that you frown or scowl unpleasantly?

Read the following directions, and if you find any that you do not always heed, try to remember them when you are called on to read or recite.

How to Rise

When called on to read or to recite, rise promptly and quietly. Try to rise without putting the hands on the desk or the seat.

How to Stand

Place the heels nearly together and turn the toes out a little. Make the top of the head reach up as high as possible. Draw the chin in slightly. Let your body incline forward a little, so that the weight is on the balls of the feet. The hips should be back. The chest should be high and forward. The arms should hang down at the sides. Do not let any part of the body lean against the desk.

How and Where to Look

Look as though you are pleased to be called on. If you are reciting to the teacher, look at her while you talk. If you are facing the class, look from

one classmate to another to find out whether or not they can hear and understand you. If you are reading, look frequently at the listeners to see whether you are interesting them.

How to Hold the Book

Hold the book with both hands directly in front of the chest. Rest the elbows lightly against the sides of the chest. Try to hold the book so that it is not less than ten inches nor more than eighteen inches from the eyes.

How to Take your Seat

If you are standing in the aisle, take a side step. At the same time bend the knees and hips and swing into the seat easily. Put the feet together on the floor squarely in front of you. Have the hips back, the chest high and forward, and the head high.

EXERCISES FOR IMPROVING VOICE AND ENUNCIATION

I. *Choose a paragraph in this book, read it in a whisper, stopping after each sentence, and see whether some classmate seated at a distance from you can tell you, sentence by sentence, what you read.*

II. *For a contest, the pupils may read in whispers at increasing distances from the teacher.*

The teacher will announce as winner the pupil whose reading she can hear and understand at the greatest distance. The teacher will not have a book, and she will not look at the lips of the readers.

III. *Make the sound of $\bar{o}\bar{o}$, prolonging it as much as possible, and using medium pitch. Try to keep the voice pleasant, clear, and musical.*

IV. *In reading the following, whisper and call out according as the sense requires changes in voice :*

'Tis Hallowe'en and dark as pitch.

I almost tumbled in the ditch.

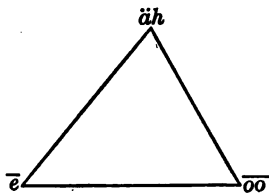
"Look there! A face! A witch! A witch!"

"Hush! Hush! Come back and show your sense.

'Tis not of slightest consequence, —

A pumpkin lantern on the fence!"

V. *Make the three sounds indicated by this diagram, letting one sound run into the next, but making each perfectly. Now take a deep breath and see how many times you can make the three sounds without taking another breath.*



VI. *Say each of the follow-*

ing sentences three times, as rapidly as you can, pronouncing every word distinctly :

1. The dwindling stream trickled, twinkling, through the grass.

2. Catch the cricket quickly, Claude.

3. Avoid the smoke by breathing through the wet blanket.

4. The sumach shows so well by the sloping shore.

5. Towzer crunched the toasted crusts.

VII. *Review the lessons in Book One and Book Two on the sounds wh, th, ng, oi, u, and o.*

VIII. *Read the following, being careful to give every ou and ow its proper sound (a combination of a as in ah and oo as in ooze).*

1. Pound! Pound! Pound! Pound!

That is Howard walking round.

How his boot-heels hit the ground!

“Do step lightly!”

“Walk politely!”

Thus we tell him daily, nightly.

Still his boot heels pound the ground

With a loud and rowdy sound.

Miles away, they hear the pound,

And say, “That’s Howard walking round.”

2. Said the cow with a bow,

“Will you kindly allow

Me to browse in the manger?

’Tis dinner time now.”

Said the dog in the manger, “Bow-wow-
wow-wow-wow!”

“Good manners are wasted on you,” said the
cow;

“I’ll take other measures, I’ll soon show you
how!”

One toss of the powerful horns on her brow,
And the dog in the manger flew over the mow.
Said the dog as he landed, “Ow-ow-ow-ow-ow.”

IX. In the following lines are many combinations of sounds that are difficult to enunciate. *Give every sound accurately, even though you have to read rather slowly.*

Chin deep, the reckless bather waded out,
And jumped and splashed great splashes all
about.

With loud guffaws he ridiculed the rest,
Who clung to ropes and liked the shallows
best.

IV. EXTRACTS FROM GREAT SPEECHES

In this chapter are some extracts from speeches made by great American patriots. When the speeches were delivered, they stirred the hearts and minds of the listeners and made them long to do something for the welfare of their country.

Read the extracts silently. When you come to a word whose meaning you do not know, read again the sentence in which it occurs, and the sentence that comes before and the one that comes after, in order to find out for yourself what the word means. If you cannot possibly discover the meaning in this way, ask your teacher to tell you, or consult a dictionary.

LIBERTY OR DEATH

We shall not fight our battles alone. There is a just God, who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. . . . Gentlemen may cry, Peace, peace! but there is no peace. The war has actually begun!

The next gale that sweeps from the north will

bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that the gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God. I know not what course others may take, but, as for me, give me liberty, or give me death!

—PATRICK HENRY.

LIBERTY AND UNION

When my eyes shall be turned to behold, for the last time, the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on States dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the Republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original luster, not a stripe erased or polluted, nor a single star obscured, bearing for its motto . . . that sentiment, dear to every American heart,—Liberty and Union, now and forever, one and inseparable!

—DANIEL WEBSTER.

OUR HONORED DEAD

How bright are the honors which await those who, with sacred fortitude and patriotic patience, have endured all things that they might save their nation from division and from the power of corruption! The honored dead! They that die for a good cause are redeemed from death; their names are gathered and garnered, their memory is precious. . . .

Oh, tell me not that they are dead, that generous host, that army of invisible heroes! Are they dead that yet speak louder than we can speak, and a more universal language? Are they dead that yet act? Are they dead that yet move upon society and inspire the people with noble motives and more heroic patriotism? . . .

O mother of lost children! Sit not in darkness, nor sorrow for whom a nation honors. O mourners of the early dead! They shall live again, and live forever; your sorrows are our gladness; the nation lives because you gave it men that loved it better than their lives. And when the nation shall sit in unsullied garments of liberty, with justice upon her forehead, love in her eyes, and truth on her lips, she shall not forget those whose blood gave

vital currents to her heart, and whose life, given to her, shall live with her life till time shall be no more.

—HENRY WARD BEECHER.

DEDICATION OF THE NATIONAL CEMETERY AT GETTYSBURG

Fourscore and seven years ago, our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now, we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedi-

cated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us,—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion,—that we here highly resolve that these dead shall not have died in vain,—that this nation, under God, shall have a new birth of freedom,—and that government of the people, by the people, for the people, shall not perish from the earth.

—ABRAHAM LINCOLN.

OUR DUTY

Our proper business is improvement. Let our age be the age of improvement. In a day of peace, let us advance the arts of peace. Let us develop the resources of our land, call forth its powers, build up its institutions, promote all its great interests, and see whether we also, in our day and generation, may not perform something worthy to be remembered.

—DANIEL WEBSTER.

V. HOW TO MEMORIZE A SPEECH

It would be good for you to memorize part of a great speech. *Choose the selection that you like best in the preceding chapter, and then learn it in this way:*

Stand up and pretend you are a great orator addressing a vast audience, every one of the hundreds of people before you giving 'breathless attention to what you are saying. With these ideas in mind, read the speech aloud, doing your very best.

When you have finished, rest a minute, and then stand and read it aloud again, trying to give the thought better than before. Read it in this way over and over, say, about six times.

Now, see whether you can make the speech without looking at the book. If you find that you forget, take the book in hand again and read aloud, giving the thought to the imaginary audience several times more. After this practice you will probably find that you know it.

This is the proper way to memorize,—reading aloud over and over, and every time reading very, very well. If you say the speech over and over carelessly or too fast, you will probably never learn it well.

Which of the selections in the preceding chapter would make an appropriate declamation for Independence Day? Flag Day? Memorial Day? Lincoln's Birthday? On what occasion would it be appropriate to recite the selection entitled "Our Duty"?

VI. PERSUASIVE LETTERS

It often happens that we want to make our friends at a distance from us think or feel as we do about something. As it takes more time to write than to speak, our letters are apt to be much shorter than our speeches, even when the subjects are the same. In order that our correspondents may have no difficulty in understanding our letters and that they may enjoy reading them over and over, we should take great pains in writing them.

In writing the letters called for in the following exercises, you may, if you believe it will help you, write on practice paper first, putting down as it comes into your mind what you think will persuade your correspondent. You may then write the letter in good form, being careful of penmanship, spelling, punctuation, margins, and the placing of heading, greeting, and ending. (See "Speaking and Writing," Book Two, pages 45-48.)

WRITTEN EXERCISES

I. APPEALING TO EXPERIENCE

What we know by experience we know best. You can often persuade others by reminding them of their actual experiences or by relating your own. *From the following suggestions, write letters:*

1. A boy living in the city invites Whittier's Barefoot Boy to visit him for a week. He tries to make the country boy want to come by telling him what some of the things are that the city boy does.

2. A man is away from home, traveling. His son writes to him to ask for a new pocket knife. The boy relates some embarrassing or humorous experiences he has had with his old knife, which is no longer fit for service.

3. A man who is away from home writes a letter to his son, who wants to leave school and go to work. The father tries to dissuade the boy by telling him some of his own experiences as a young man with very little education trying to earn a living.

4. Jennie does not want to have a party at her house because the rooms are too small for dancing, and there is no piano. Her grandmother writes her a letter in which she tells of the way in which she and her sisters used to entertain their friends when she was a girl.

5. A boy does not wish to go to dancing school. His sister, who dances well, writes him a letter, telling him of the fun she has had in learning to dance.

II. IMAGINING THE CONSEQUENCES

You often hear people say, "If I had to do this thing again, I should act differently." They say this because they have seen the consequences of the act. You can sometimes persuade a person to do a sensible thing, or dissuade him from doing a foolish thing, by leading him to *imagine* the con-

sequences that will surely follow the act. *From the following suggestions, write letters:*

1. A boy younger than you has begun to smoke cigarettes. He does not know the evil effects of cigarette smoking. Find out what they are, and then set them forth in a letter to the boy.

2. A friend of yours has a chance to learn to swim, but does not care to try. Make your friend think of the good times a swimmer may have, of the help that he or she may give to others, and of the misfortune that may happen to a person who cannot swim.

3. The pupils in your class are trying to organize a walking club. Write to an absent classmate, urging him or her to join when able to return to school. Picture the pleasures in store for the members of the club.

4. A man is away from home, traveling. His daughter writes a letter in which she asks him to allow her to take piano lessons. She tells him of several ways in which she will be able to give pleasure to others when she has learned to play.

5. John's grandfather has written to ask John what he wants for a Christmas present. John writes a letter in which he tells what he wants, and, for fear his grandfather may not approve of his choice, he also tells of several good things he means to accomplish when he owns the present.

III. GIVING ENCOURAGEMENT

In the story called "Mabel's Dress," on page 41, how did the mother persuade her daughter to persevere? A little encouragement is all that

is needed sometimes to make people do their best.

Read the following letter written by the President of the United States to our army just after it had lost a battle :

WASHINGTON, Dec. 22, 1862.

To the Army of the Potomac :

I have just read your commanding general's report of the battle of Fredericksburg. Although you were not successful, the attempt was not an error, nor the failure other than accident. The courage with which you, in an open field, maintained the contest against an intrenched foe, and the consummate skill and success with which you crossed and recrossed the river in the face of the enemy, show that you possess all the qualities of a great army, which will yet give victory to the cause of the country and of popular government.

I tender to you, officers and soldiers, the thanks of the nation.

Yours sincerely,

ABRAHAM LINCOLN.

Can you find four things said by President Lincoln in this letter which must have encouraged the army even though it had just been defeated? Do you think that a

letter like this would make the officers and men want to keep on trying to win?

From the following suggestions, write letters:

1. A girl means to give up her part in the class play because the speeches are so hard for her to memorize. Write her a note, urging her not to give up. Tell her of her good points—perhaps it is easy to hear and understand her when she speaks, perhaps she acts naturally, etc.

2. A boy thinks of resigning from his baseball team because the team has been twice defeated. Write him a letter, telling him of good points in the team's play and pointing out how defects may be remedied by practice.

3. A boy is disappointed in the harvest he has gathered from his school garden. Find out all about the rich crops of corn raised by boys who have followed the directions of the United States Department of Agriculture, and tell him how he may succeed next year.

VII. THE USE OF FABLES

Did you ever hear of Æsop, the poor slave who rose to be the counselor of kings? He had a wonderful way of giving advice—a way so interesting that anybody would listen to him, a way so convincing that everybody would be persuaded by him. His way was to express his wise thoughts in the form of stories, and once, it is said, one of Æsop's stories influenced a whole nation, as you shall hear.

The people of Athens were dissatisfied with their king because he was so mild and peaceable. They wanted a warlike king who would have royal armies, great processions, famous battles, and so on. And so they were planning to drive away their good, plain, quiet king and to choose another. They had a great public meeting to consider the matter, and Æsop was there. When a good chance came, he rose from his seat and told the following story:

THE FROGS WHO ASKED FOR A KING

Once a number of frogs, living together in a pond, prayed to the god Jupiter to send them a king. Jupiter, to humor them, threw down to them a log. When the log fell into the pond with a great splash, the frogs were overawed, and they kept their distance. But after a while, as the log remained perfectly quiet in the water, the frogs dared to swim near it. Then some of the boldest hopped upon it. At length they all hopped on or off as they pleased, and the log did nothing at all to punish them.

The frogs felt very much disappointed at having such a tame king, and again they complained to Jupiter, praying for a more kingly ruler. Jupiter,

provoked at their folly, this time sent them a stork. When the stork came wading into the pond, the frogs hastened to meet him, delighted at his majestic appearance. The stork immediately began to eat them up as fast as he could. Many a poor frog, as he felt himself in the stork's bill, uttered these words, "Oh, that we had been content with good old King Log!"

Æsop's little story set the people of Athens to thinking. Can you tell what they thought? They decided to keep their mild, peaceable king. And so, by telling a story, Æsop prevented a rebellion.

Many a speaker since Æsop's day has used a story to teach a lesson. Such a story is called a *fable*, and the lesson it teaches is called the *moral*. Here are some other fables that Æsop told when he wanted to persuade people to act wisely. Can you tell the moral of each?

THE MAN, THE BOY, AND THE DONKEY

A man, a boy, and a donkey were on their way to town. The man was riding the donkey, and the boy was walking alongside. As they proceeded, some passers-by were heard to remark: "That man should be ashamed to ride and let his son walk. The boy, being the weaker, should be the one to ride." Desiring to please everybody, the man at once dismounted and set the boy on the donkey.

But as they went on, the boy riding and the man walking alongside, they again overheard the remarks of some passers-by. These people said: "That boy should be ashamed to ride and let his father walk. The father, being the older, should be the one to ride." Desiring to please everybody, the boy dismounted, and they went on, father and son both walking beside the donkey. The very next people they met said to them, "You simpletons, why do you walk when you have a donkey to ride?" Desiring to please everybody, the man and the boy again changed their arrangements. This time both bestrode the donkey. But the next passers-by exclaimed in their hearing, "How cruel to overload a poor donkey like that!" Desiring to please everybody, the man and the boy could think of nothing to do but to carry the donkey. So they bound its legs to a pole, which they hoisted to their shoulders. Thus they proceeded to town, the heavy donkey swinging from the pole. And all the folks said: "Oh, look! That man and boy are crazy." At this, in desperation, the father and son threw their donkey into the river. "It is useless to try to please everybody," they said.

THE HARE AND THE TORTOISE

Once a hare made fun of a tortoise for moving so slowly. All the tortoise said in reply was, "Let us run a race." The hare thought it ridiculous to race with the slow tortoise, but still he was willing to do it. The fox was chosen to mark off the bounds and see that the race was fair. When the fox gave the word, the tortoise started at once, and he kept going slowly but steadily. The hare ran fast for a few minutes, and then, seeing the tortoise far behind him, he stopped to play. After a while he grew tired, so he lay down and took a little nap. When he woke, he started to run again, but it was too late, for the tortoise was already at the goal.

Following are the titles of fables that every one is supposed to know. Show that you are familiar with these fables by *telling the story and giving the moral of each*:

1. The Wind and the Sun
2. The Fox and the Grapes
3. The Crow and the Pitcher
4. The Lion and the Mouse
5. The Dog and his Shadow
6. The Dog in the Manger
7. The Crow and the Piece of Cheese

8. The Mice in Council
9. Hercules and the Wagoner
10. The Fox and the Stork
11. The Boy and the Nettle
12. The Vain Jackdaw
13. The Ants and the Grasshoppers
14. The Milkmaid and her Pail of Milk

EXERCISE

I. What fable would you tell in each of the following cases if you were trying to persuade the persons concerned to act wisely?

1. A girl has a pair of slippers which she has outgrown, but she is not willing to give them to her little sister, who needs them.

2. Snow is on the ground. There are many chances for boys to make money clearing paths and sidewalks. Will works hard. Joe is idle.

3. Fred and Peter play at dominoes. Both try their best, but Peter wins. Fred says that dominoes are stupid and tiresome, anyway.

4. Jessie wants her friends to join a walking club, and she tries to make them join by scolding them.

5. A boy sits on the beach, planning how he will spend the money gained from selling clams. The clams are not dug yet. While he plans, the tide comes in and the clam beds are covered.

6. A boy is told to fetch a scuttle of coal. The first thing he does is to call for his brother to help him.

7. Mabel was making candy. Her mother liked choco-

late flavoring; her aunt, maple; and her sister, honey. Mabel put in all three flavorings so as to please them all.

8. A child wishes to swim, but dreads to go into the cold water. She steps in very gradually, wetting only an inch or so at a time.

9. George wanted to become strong and athletic, but he had no gymnasium. Instead of putting his wits to work, he went around saying, "How I wish I could have what I want!"

II. *Choose one of the children mentioned in the foregoing exercises and make a speech to him or her, urging good or sensible conduct. In your speech, relate the appropriate fable.*

VIII. WRITING FABLES. — PARAGRAPHS

Instead of telling orally all the fables whose titles are given in the preceding lesson, you may write one or more of them. Writing a fable will help you to remember it exactly, and it will give you practice in spelling, punctuation, arrangement, and paragraph making.

You observe that the fable "The Frogs Who Asked for a King" has two paragraphs. You know this because the beginning of each paragraph is *indented*; that is, the paragraph is begun, not at the regular margin on the page, but a little way in from the margin.

Let us read the fable to find out why it is written in two paragraphs. We discover that the story has two parts. In the first part we are told that the frogs prayed for a king, received King Log, and learned to despise him. In the second part we are told that the frogs prayed for another king, received King Stork, and suffered for their folly. Each of these two parts is written in a paragraph. We may say that the subjects or *topics* of the paragraphs are as follows :

1. The frogs and King Log.
2. The frogs and King Stork.

From this study we learn that *a paragraph consists of a group of sentences that tell about a single topic*. Only when we have said all that we mean to say about a topic should we begin a new paragraph.

The fable, "The Man, the Boy, and the Donkey" would be easier to read if it consisted of more than one paragraph. Let us see whether the story has parts such as we found in the fable of "The Frogs Who Asked for a King." First, read the part that tells what the man, the boy, and the donkey did in the beginning, and what was said of them. Second, read what they did next and what they

overheard. Read the third part of the story; the fourth part; the last part.

Each of these parts might be written in a paragraph. The topics of the five paragraphs would be as follows:

1. The man on the donkey and the boy walking alongside.
2. The boy on the donkey and the man walking.
3. The man and the boy on the donkey.
4. The man and the boy carrying the donkey.
5. The donkey thrown into the river.

WRITTEN EXERCISES

1. Copy the fable, "The Man, the Boy, and the Donkey," writing it in *five paragraphs*.

2. Copy the fable, "The Hare and the Tortoise," writing it in *two paragraphs*. These topics may help you:

- (1) The hare and the tortoise agree to run a race.
- (2) The race takes place.

3. Read to yourself from your reader a few paragraphs selected by your teacher, and *write in as few words as you can the topic of each paragraph* (that is, what each paragraph is about).

4. As your teacher reads a short story to you, try to divide it into paragraphs (in your mind), and then *write down the topics of these paragraphs*.

5. *Write two or more of the fables whose titles are given on pages 34, 35.* If, in writing a fable, you find that it consists of two or more parts, write a paragraph for each part.

IX. THE USE OF FAMILIAR SAYINGS

HOW CLARA WAS REBUKED

It was the first time Clara had seen a game of basket ball. As soon as the game was over, she went out on the field to meet the players.

"It must be great sport," she said, "and it looks so easy. I'd like to throw the ball into the basket myself once or twice. Do let me try."

The girls handed her the ball, and she tossed it up, but it did not go anywhere near the basket. She tried again and did not touch it. Again and again she tried her very best, but the ball would not fall in. The nearest was once when the ball hit the rim of the basket, and, bouncing off again, fell on Clara's head. Then Clara lost patience. "Here, take your ball," she said; "I really don't care to throw it into the basket. I'm sure that basket ball is a very stupid game, anyhow."

"Sour grapes!" said one of the players.

Clara heard and hung her head, much ashamed of her petulance.

HOW JACK WAS ANSWERED

When Jack was a little boy, he used to take part in all the school entertainments because he had a beautiful soprano voice. But of course when he grew older, his voice began to change to a man's voice, and, like other boys when their voices are changing, he could not sing at all. When he tried, it was like a croak.

The time came for the May festival, and all the best singers in the school were formed into a chorus to sing before the Queen of the May. Jack was not asked to be in it.

One day when the other boys were going to their rehearsal, Jack said to them: "Say, boys, what's the good of belonging to the chorus? You have to work at rehearsals, learn the words of the songs, practice marching in and out, and all that. I wouldn't be in it for anything. Look at me—no rehearsals, no extra work—I have an easy time. Why do you belong to the chorus, anyhow? You don't have to. Give it up, and come out to play instead."

The other boys hardly knew what to say. They

had not minded the work of rehearsals before, but, as Jack put it, it seemed a hardship to be a singer. There was one little fellow, however, who was too sharp to be deceived, and he answered the argument of Master Jack. All he said was, "Boys, do you remember the story of the fox who had lost his tail?"

Jack had not another word to say, and the other boys with a shout of laughter hurried away to their rehearsal.

MABEL'S DRESS

The bell had rung for dismissal, and the girls of the highest class were getting ready to go home. They were talking about dresses, for this class was very ambitious, and each girl was trying to make her own graduation dress.

"How are you getting on with yours, Louise?" said one.

"I have finished the skirt," Louise replied, "and now I am making the sleeves. How is yours?"

"All done but the buttonholes," answered the first.

"Mine is ready to press and lay away," said another.

Mabel Raymond said nothing, but slipped away quietly.

"Poor Mabel!" exclaimed Louise, "she'll never get hers done."

"No, she's too slow," said all the other girls.

When Mabel arrived at her home, her mother noticed that she looked very downcast.

"What makes you so sober, Mabel?" said she.

"O mother!" said Mabel, "I'm afraid I shall never get my graduation dress done. The other girls sew so much faster than I can. I might as well give up. I sew as much as I can every day, but I have not finished the seams yet. I am such a slow sewer, I think I'll give up trying."

"Don't give up," said her mother. "Remember the hare and the tortoise."

Mabel smiled and felt more cheerful. With her mother's words in mind, she continued to sew patiently and steadily every day, and, when graduation day came, it was a very happy Mabel who took her place, looking neat and pretty in a white dress of her own making.

"You did get it done, Mabel, after all," said Louise. "Isn't it pretty, girls?"

"Yes, it's the prettiest dress in the class," said all Mabel's classmates.

In each of these stories, what fable is alluded to? Why were the fables not told?

When the story you wish to use to make others think or feel as you do is one that everybody knows, it is enough just to give a word or two from the story. The following are familiar sayings used to remind people of stories too well known to need telling in full. Some of the stories are fables; and some are not. From what story is each saying taken?

1. Don't count your chickens before they are hatched.

2. Borrowed plumes.

3. Dog in the manger.

4. Wolf in sheep's clothing.

5. Who will bell the cat?

6. Lay your shoulder to the wheel.

7. Killing the goose that lays the golden eggs.

8. The pot calls the kettle black.

9. Look before you leap.

10. Lion's share.

11. To be a cat's paw.

12. Sour grapes.

13. An ax to grind.

14. Paying the piper.

WRITTEN EXERCISE

Try to write a story similar to the stories given in this lesson. If you need help, use one of the outlines given in Lesson VII, Exercise I, page 35.

X. OTHER STORIES USED TO PERSUADE

You have learned that there are stories called fables, which are told for the sole purpose of teaching a lesson. There are other stories which are told, not because they teach a lesson, but because they are entertaining. Some of these do teach very good lessons, and that is one reason why they are told to children. For example, the story of "Red Riding Hood" teaches obedience to parents.

In Book Two (Chapter I) you were urged to learn how to tell stories well, so that you might be able to give pleasure to others. In selecting stories to entertain children, you should consider what will interest them and at the same time help to persuade them to be sensible and good. For instance, a suitable story to tell to a little boy who dislikes having his face and hands washed is "The Pig Brother" (by Laura Richards).

See how many of the stories named in the following list you can tell in the simple way that children younger than yourself would like. In telling these stories, do not say to the children that they teach anything.

1. *Courtesy.*

Sir Walter Raleigh and the Muddy Cloak.

2. *Hospitality.*

Baucis and Philemon.

3. *Keeping One's Promises.*

The Frog Prince.

The Pied Piper of Hamelin.

4. *Kindheartedness.*

The Shoemaker and the Elves.

The House in the Woods.

Diamonds and Toads.

The King of the Golden River.

5. *Perseverance.*

Bruce and the Spider.

6. *Love of Country.*

Arnold Winkelried.

Horatius at the Bridge.

7. *Obedience.*

Casabianca.

When we want to make others admire our favorite heroes, we sometimes relate a short *anecdote* that illustrates one of his admirable traits of character. Thus, to show that Abraham Lincoln was noted for his honesty, we may tell the following anecdote :

As a young man, Lincoln was often called "Honest Abe." Once, while he was keeping a country store, he discovered that he had given a customer short weight when selling tea. Locking

up his store, he started out to carry to the customer the tea that she should have received. He had to walk six miles to the woman's house. Although it was only a few cents' worth that was due, Honest Abe knew that he could not rest that night if he had defrauded any one.

ORAL EXERCISES

I. *Learn to tell the following anecdotes. What trait of character does each anecdote illustrate?*

1. Sir Philip Sidney was a brave knight who served Queen Elizabeth. While fighting for his country, he received a mortal wound. As his men were carrying him from the battle field, he asked for a drink of water. Now, drinking water was not easy to obtain in that place. Just as the knight was about to drink from the cup that was handed to him, he heard a poor wounded soldier, who was lying on the ground, call for water. "Here," said the noble knight, "take this cup, for thy need is greater than mine."

2. When George Washington arrived at New York, where he went for his inauguration as first President of the United States, he was met by an officer of the army who announced himself as com-

mander of the guard for the new President. Washington bade the officer carry out any directions he had already received, but he added, "For the future the affection of my fellow-citizens is all the guard I shall want."

II. *Find an anecdote that you might tell if you wanted to show —*

- (1) That Columbus was persevering;
- (2) That Lincoln was tender-hearted;
- (3) That Peter Stuyvesant was brave and obstinate.

WRITTEN EXERCISE

Write as many anecdotes as you know regarding your favorite hero or heroine. In writing an anecdote, have in mind one trait of character and bring it out clearly and forcibly in your story.

XI. PLAYS THAT TEACH A LESSON

In olden times, before the invention of printing, there were very few books in the world, since each one had to be written by hand. Hardly anybody owned a book; indeed, only a few men knew how to read. But the teachers and religious leaders of that time wished to teach the people how to act wisely and to persuade them to be good. Since the people could not read, they had stories acted

before them in plays. Like fables, these stories each taught a moral, and so they were called morality plays. As the people had no theaters in those days, they made a stage on wheels, and it was pulled about the streets, showing the play in different parts of the town. Wherever the stage halted, a crowd would collect to see the "morality," and all would go home afterwards with a good lesson in mind.

These moralities were among the first plays ever given in English. Now we have many fine theaters and plays of every kind. But to this day many plays are made to teach lessons, and there is no better way to persuade people to live rightly than to act out some story with a good, sensible moral.

Here are some fable plays for you to act. Before you play one, discuss it with your teacher and find out just what moral it is intended to teach. Make your acting so good that your audience will certainly remember the lesson.

THE DONKEY IN THE LION'S SKIN

Donkey. It is hard to be a donkey. No one pays me any respect. Men drive me, and dogs bark

at me. Even sheep are not afraid of me because I am only a donkey. Well, I'll take what comfort I can, cropping the green grass. What is this, lying on the ground? A lion's skin! It is big enough to cover me. I'll put it on, and then every one will think I am a lion. I'll frighten the sheep, the dogs, and the men, too. No one will dare to abuse me. What a merry life I'll lead! They will never find me out..

First Sheep. What is this coming?

Second Sheep. A lion!

(The donkey runs at them.)

All the Sheep (running away). Baa! Baa! Baa!

First Dog. What ails the sheep?

Second Dog. Look! A lion!

(The donkey runs at them.)

All the Dogs (running away). Bow wow! Bow wow!

First Man. What ails the animals?

Second Man. Look! A lion is in the pasture.

(The donkey runs at them.)

Men (running). Help! Help!

Sheep (running). Baa! Baa!

Dogs (running). Bow wow!

Donkey. Hee-haw! Hee-haw! Hee-haw!

All (stopping). What!

Men. 'Tis a donkey in a lion's skin!

First Man. Tear it off! Beat him!

First Dog. Bite him.

First Sheep. Baa at him.

Donkey. Oh! Oh! Let me go! (*He runs to the pasture.*) I'll never again try to be anything but myself.

MERCURY AND THE WOODMAN

ACT I

PLACE: *The woods.*

Woodman. Here by this pool is a good tree. I'll chop down this one. Chop! Chop! Oh! There goes my ax into the water! What shall I do? The pool is deep. Oh, dear! Oh, dear! Mercury! Mercury! Help me!

Mercury. I come. Who calls?

Woodman. Help me, great Mercury. My ax has fallen into the pool.

Mercury. Wait, and I will dive for it. Here. Is this yours?

Woodman. That? Why, that is a golden ax! No, that is not mine.

Mercury. I'll dive again. Here. Is this yours?

Woodman. That? Why, that is a silver ax. No, that is not mine.

Mercury. I'll dive again. Here is a common ax. Is this yours?

Woodman. Yes! Yes! Oh, thank you, Mercury.

Mercury. Take the gold and silver axes, too, good woodman. I am so pleased with your honesty that I make you a present of both. Farewell, honest woodman.

Woodman. He has gone! What riches I have now! I'll go at once and tell the other woodmen of my good fortune.

ACT II

PLACE: *The same.* TIME: *The next day.*

Dishonest Woodman. Is this the place? Yes, this must be the pool he spoke of. Now, if I do just what that other woodman did, maybe I shall get gold and silver, too. First I'll drop my ax into the pool. Now I'll call on Mercury. Mercury! Mercury! Help me!

Mercury. I come. Who calls?

Dishonest Woodman. Help me, great Mercury. My ax has fallen into the pool.

Mercury. Wait, and I will dive for it. Here. Is this yours?

Dishonest Woodman. (A golden ax!) Yes! Yes! That is mine. Give it to me.

Mercury. Dishonest man! You'll get nothing from me. I will not even bring up your common ax.

Dishonest Woodman. He has gone. And I have nothing! I have even lost the ax I had.

THE COUNTRY MOUSE AND THE CITY MOUSE

ACT I

PLACE: *The country.*

Mrs. Country Mouse. Is everything ready for company? Let me see. I have two chestnuts, a peach pit, and a corncob with several kernels on. It is certainly a good dinner. Ah! Here comes the company. How do you do, Mrs. City Mouse? Sit right down to dinner.

Mrs. City Mouse. Thank you, I will. I'm very hungry.

Mrs. Country Mouse. Help yourself to a chestnut. Why, you are eating very little. Maybe you don't care for chestnuts. Will you have a corn kernel?

Mrs. City Mouse. If you please.

Mrs. Country Mouse. Why, you hardly taste it! I fear you don't care for corn kernels. Well, you

certainly will like this fine peach pit. Gnaw right into it, my dear friend, and enjoy yourself.

Mrs. City Mouse. Thank you. You are very kind.

Mrs. Country Mouse. You do not seem to like that, either. What can be the matter!

Mrs. City Mouse. My dear Mrs. Country Mouse, I wouldn't be impolite for anything. I know you took pains to get me a nice dinner. But tell me truly, is this all you can get to eat in the country?

Mrs. Country Mouse. What more could any one want?

Mrs. City Mouse. Why, we city mice have dozens of dishes at every meal.

Mrs. Country Mouse. We country mice never have anything but nuts and seed.

Mrs. City Mouse. How foolish you are to live in the country! Why don't you move to the city? Come! Come with me. I'll show you a better place to live in.

Mrs. Country Mouse. Thank you, Mrs. City Mouse. I'll go with you to the city.

ACT II

PLACE: *The city.*

Mrs. City Mouse. Would you like another macaroon?

Mrs. Country Mouse. If you please.

Mrs. City Mouse. Come round to this side of the cake dish. Here is one with citron on top.

Mrs. Country Mouse. Oh! How delicious!

Mrs. City Mouse. Now jump into this box of candy, and find out what is there.

Mrs. Country Mouse. Here is a dark brown thing as big as my head.

Mrs. City Mouse. That is a chocolate cream, my dear. Take a nibble.

Mrs. Country Mouse. Oh! I never dreamed of anything so good.

Mrs. City Mouse. Aren't you glad you came to the city?

Mrs. Country Mouse. Yes, indeed.

Mrs. City Mouse. Now help me to push, and we'll overturn this jar of marmalade.

(They push, and the jar falls over with a crash.)

Mrs. City Mouse. Oh! I didn't mean to make such a noise. If the dog should hear —

Dog (outside). Bow-wow-wow!

Mrs. City Mouse. Run! Run! To my hole! Run for your life!

(The dog runs in and chases them to the hole. They barely escape being caught.)

Dog. Wow-wow! I'll catch you next time.

(*He goes away. Mrs. City Mouse comes out, and looks around.*)

Mrs. City Mouse. Come out. He's gone. Now we can eat some more.

(*Mrs. Country Mouse comes out, putting on her bonnet.*)

Mrs. Country Mouse. Good-by, Mrs. City Mouse. Thank you for the feast.

Mrs. City Mouse. Where are you going?

Mrs. Country Mouse. Back to the country.

Mrs. City Mouse. What! Back to the country? Where you have nothing but nuts and seed?

Mrs. Country Mouse. Better nuts and seeds in safety than a feast of dainties in fear of your life.

Two of the plays given here are divided into acts. Do you understand why?

The story of the two mice could not be made into a play of one act, because the different parts of the story happen in different places. First you act what happened in the country. Then you pretend that you have gone to the city, and you act what happened there.

"Mercury and the Woodman" is divided into two acts, because the first part of the story happens

on one day, and the second part on the next. When the first part is done, there should be a pause or intermission in the play, so that the audience may pretend that a whole day has passed. Then the second act is performed.

When a play has more than one act, the audience must be informed in some way of the changes in time and place. One way in which this may be done is to have some one announce each act. Another way is to have the necessary information about the different acts written down on programs; thus,—

MERCURY AND THE WOODMAN

A PLAY IN TWO ACTS

ACT I : *The woods, near a pool of water.*

ACT II : *The same place, one day later.*

Before acting any play of two or more acts, either write the program for the audience, or else arrange to have the acts announced.

XII. WRITING PLAYS

If you learn how to turn a story into a play, you can dramatize any number of stories.

Look again at the play "The Donkey in the Lion's Skin." Notice that what each actor says is written after the name of the character. The words

that tell what the actors do are written in parentheses ; thus, —

First Sheep. What is coming ?

Second Sheep. A lion !

(*The donkey runs at them.*)

When you make up the necessary speeches for a play, let them be as short as possible. Long speeches should be very rare, for it is hard for the actors to remember them, and it is generally tiresome for the audience to listen to them. In a good play, a great deal is told by the acting.

WRITTEN EXERCISES

Complete the following plays. Make the speeches short. In the parentheses, tell the expressive actions that the characters perform.

THE DOG IN THE MANGER

Dog. I'm looking for a place to sleep.

(
I think I'll try the cow's manger.

(
Cow. I am so hungry. It must be time for my dinner.

(
Dog. Bow ! wow ! wow !

THE BOY AND THE NETTLE

Boy. I'd like to pick that nettle, but I must be careful, for I remember how it stung me once.

(
Oh! Oh! Oh! (

Mother. Why, my boy, what is the matter?

THE VAIN JACKDAW

Vain Jackdaw. Oh, see those peacock feathers! I'll stick them on. (

Ah! How fine I look! (

First Peacock. Look at that vain jackdaw!

Second Peacock. He is pretending to be a peacock!

Third Peacock. Let's peck him.

(

Beginning a play is not so easy as finishing one. Many things must be considered before you begin to write. You must decide —

1. How many acts are needed;
2. What places are needed;
3. How many characters there should be;

4. What the characters are doing when the play begins;
5. Who is the first to speak.

For example, suppose you wish to play "The Ants and the Grasshoppers." Since part of the story takes place in the summer and part in the winter, there must be two acts.

The place is the same in both acts, — probably near an ant hill in a field. You must decide just where the ant hill shall be and what you will have for the entrance hole.

How many characters must you have? At least two ants and two grasshoppers. It would be well to have more if there is room enough on your stage.

Now, to start the play, let the ants go back and forth from their hole, pretending to carry in seeds which they find lying about. The grasshoppers may be singing and hopping carelessly. The first to speak in the story are the grasshoppers. So, the beginning of the play might be written thus:

THE ANTS AND THE GRASSHOPPERS

ACT I

PLACE: *Near an ant hill.*

TIME: *Summer.*

(The ants are busy carrying seeds to their hole. The grasshoppers are carelessly singing near by.)

First Grasshopper. Tra-la-la! Tra-la-la! *(He hops.)*
Oh, see the ants working! *(He points at them and laughs.)*

Finish the play. Remember to make the speeches short and to put in expressive actions.

Write a whole play. The story that you dramatize need not be a fable, if you prefer to use a story of another kind.

XIII. HOW TO MAKE HISTORY PLAYS

It is very interesting to make history plays. You try to make real events seem to happen again just as they happened long ago. You make famous historic characters act and speak as once they did. It is as though you could bring to life again great men and women of olden times, and could witness with your own eyes important events of the past.

The following suggestions and exercises will show you how to select the subject for a history play, how to obtain the knowledge of facts that the maker of a history play should possess, how to select the scenes to be acted, how to tell the audience the omitted parts of the story, and how to use details to make your play seem like real life.

I. HOW TO SELECT A SUBJECT

In making a history play, you have first to select some character or event that has impressed you,

and then to present the play so that the audience will get the impression you have received.

For example, if, in the story of Columbus, you have been impressed by his unconquerable perseverance, you can give others this impression through a play of "Columbus," in which you show how he was mocked and refused and turned away, but how he never gave up and so in the end achieved a glorious success.

If Balboa's discovery of the Pacific Ocean has thrilled you, act it so as to thrill others. Show in your play how he cheered on his weary men over the terrible unknown mountains till they beheld the great ocean never before seen by white man's eyes.

If you have been impressed by the pitiful story of De Leon seeking in vain the fountain of youth, act it so that your audience will feel pity for the deluded old man. If you hate Pizarro's greed and treachery, let them appear hateful in your play.

Would you like to have been Cortez when he dashed to pieces the horrible Aztec idols and released the human victims about to be sacrificed; or Captain John Smith when he frightened the Indians with a pocket compass; or Marco Polo when he ripped open his beggar's cloak and tumbled the

diamonds and rubies out on the dinner table? Play the person you would like to have been, — play the event you would like to have witnessed, — and so give others exactly your own impression of the truth, and make them share your enthusiasm.

II. HOW TO GAIN A KNOWLEDGE OF FACTS

When you have selected your subject, the next thing is to gather information about it. To do this part of the work you must take great pains. You must read every history you can find. If you try to write before you are fully informed, you may make absurd mistakes and play what could not have happened. As nearly as possible, your play should represent the truth. Sometimes by reading you can find the exact words or gestures that your characters used. Often you have to make up what was *probably* said or done. The more you read in preparation, the better you will succeed.

III. HOW TO SELECT THE PARTS OF THE STORY TO BE ACTED

After you have done enough reading about the historical subject you have selected, you will find that you know more facts than you can use for

one play. Most plays of to-day have only two or three acts. A great deal of the story must be left out. The question is, which scenes you will choose to act. Your rule should be to select that which makes the strongest impression on you and to give that impression to the audience. This point will become clearer to you when you make one of the Columbus plays outlined on pages 70 and 71.

IV. HOW TO PROVIDE FOR THE OMITTED PARTS OF THE STORY

How can an audience understand a story that is being acted if much of it is left out of the play? A lapse of days, months, or even years is not uncommon between the acts of a play. Of course it tells the audience a great deal when you either announce the time and the place of each act, or write them on the program. Another thing that you can do is to have the actors themselves mention naturally in their conversations, the chief events that have already happened. For example, in the Cortez play that follows, the audience will learn from what the soldiers say at the beginning that some of the ships have suddenly sunk in the harbor, apparently because the hulls have become worm-eaten. Another example is given in the note on page 69.

V. HOW TO USE DETAILS

To make the audience think that your characters are really living in old times or strange places, you must put in your play many little details that will help the "make-believe." The more you know about the country in which a scene is laid, and the more you know about its people's occupations, amusements, home life, food, clothes, language, etc., the better you can do this.

EXERCISES

1. *Read the following, which is the first act of a play about the conquest of Mexico:*

CORTEZ

PLACE: *Vera Cruz, Mexico. Camp of Cortez.*

TIME: *The year 1519.*

(Spanish soldiers are seated about, sharpening and polishing weapons.)

First Soldier. How did your sword get so rusty?

Second Soldier. Why, I told you. I was in the last ship when it began to sink. I had to jump overboard and swim ashore.

Third Soldier. That makes four of our ships

that have sunk in two days, all on account of the wood being worm-eaten.

First Soldier. It is a great loss to General Cortez. But what can he do when the ships get worm-eaten?

(Enter Pedro.)

Second Soldier. Where are you going, Pedro?

Pedro. Down to the shore. Haven't you heard? More ships are sinking. All worm-eaten!

All the Soldiers. What! All the ships?

(All exeunt, running after Pedro. Enter Cortez and Diaz, laughing.)

Cortez. Pedro tells everybody that the ships are worm-eaten. And the men believe it.

Diaz. Oh! General Cortez! Does nobody suspect that you scuttled the ships yourself?

Cortez. No one. I have now scuttled all but one. To-morrow I will secretly knock a hole in the bottom of that, and not a ship will be left of all my fleet.

Diaz. Then the men will know that they must conquer or die, for there will be no way to retreat.

Cortez. That's it, Diaz. I tell you, if I did not destroy my ships, the cowards in our ranks would

clamor to return to Spain at the first sign of danger.
(Angry shouts outside. Enter soldiers in a fighting rabble.)
 How now! What does this mean?

Pedro (coming forward, limping). General Cortez, the men are angry because so many ships have sunk. I tell them the wood was worm-eaten, —

Soldiers (shouting angrily and shaking fists at Pedro).
 Ha!

Pedro. Bernardo here says that some one scuttled them.

Soldiers. Yes! Scuttled!

Bernardo. The whole fleet suddenly worm-eaten! Bah! Those ships were deliberately sunk.

Cortez. Have a care what you say, Bernardo!

Bernardo. General Cortez, I am a Spanish soldier as bold as yourself. You cannot silence me. *You* scuttled those ships!

Soldiers (angrily). A-ah!

Bernardo. You did it so as to cut off our retreat. What will come of it, who can tell? We are a mere handful. The Aztecs number millions. Aye, fellow soldiers, he has sunk the ships behind us, and if we never see our homes again, we can thank Hernando Cortez.

Soldiers (furiously). A-ah!

Cortez (quietly). How many ships are still afloat, Bernardo?

Bernardo. One, sir. It is sound now, but by to-morrow, no doubt (*sarcastically*), the worms will have eaten it.

Pedro. I tell you the ships sunk themselves, the wood was worm-eaten —

Cortez. Tell no more lies, Pedro. Bernardo is right. I, Hernando Cortez, sunk those ships. I have destroyed every ship but one. One ship remains. It is for the cowards who wish to turn back to Spain. I plan a glorious conquest for the conversion of the heathen, for the honor of Spain, for gold and glory for each one of us. What stands in the way? Danger? Hardship? When did Spanish soldiers stop for them? Men, there lies the remaining ship. Which of you wants to turn back? A glorious enterprise is for brave men only. Let every coward get aboard at once and sail away. Go on. Who is going? (*A pause.*)

Bernardo. Not I! I follow Cortez!

Soldiers. Cortez! Hurrah!

Cortez. No one wishes to turn back? You answer like true Spaniards. Pedro, go down and scuttle the last ship. No one wants it.

Soldiers. Hurrah! We want no ships! Scuttle

it! Scuttle it! Hurrah for Cortez! (*Exeunt after Pedro.*)

Diaz. You have inspired them with your own daring spirit. Ah! Hernando, you know how to persuade men.

Cortez. They are brave fellows after all, Diaz. Mexico shall be ours!

2. *Read all that you can find about the conquest of Mexico, and then tell the story orally.*

3. *Select the scenes for a second and a third act for the Cortez play, after reading the following notes:*

Some historians think that Cortez was little better than a robber. If that is your impression of him, do not make any attempt to finish this play. No one would like a play in which a robber has a triumphant end. In real life the wicked are always punished in the end, even if only by the loss of a good conscience; and in a play, as in real life, people like to see justice done.

If, however, you inform yourself fully, you may get a very different idea of Cortez. You may believe that the most impressive part of his story is where, with magnificent bravery, he marched up to the Aztec altars, overturned the idols, and set free the

human victims about to be sacrificed. If such is your impression, select your scenes so that Cortez will show his truly heroic qualities in your play, and your audience will enjoy his triumph.

4. *Write the second and the third act of the Cortez play, using your own outline, or, if you prefer, use the following outline :*

ACT II: An Aztec tax-gatherer, returning from a trip to the coast, brings word to the Aztec king, Montezuma, that white men have landed. Montezuma consults the Aztec priests. One of the idols being white, they declare that the white men are gods, and they advise Montezuma to order the sacrifice of all prisoners of war in order to induce the war god to take their part.

ACT III: The city of Mexico surrenders to Cortez after a long siege. Cortez enters as conqueror, overthrows the idols, frees the victims, and praises God.

NOTE. — According to this plan, there is a lapse of two eventful years between Acts II and III. How can the audience understand the story with so much left out? The time and place of each act will be made known. Whatever else is necessary to be told must be revealed by the conversation of the actors in the beginning of Act III. For example, if the scene is laid in the Aztec temple in the city, it may begin thus:

First Aztec Priest. Alas! What will become of us! Montezuma is dead, and the terrible Spaniards are at our very doors.

Second Priest. Let us pray to the war god to raise the siege of our city.

Third Priest. And let us propitiate the black idol by sacrificing our Spanish prisoners.

5. *Make a play about Christopher Columbus, using a plan of your own or one of the following :*

FIRST PLAN

Act I: *Columbus at home.* He receives letters from the great astronomer, Toscanelli, encouraging him to try to reach India by sailing westward.

Act II: *Isabella's palace.* Two Spanish ministers plead for Columbus, telling Queen Isabella that a golden opportunity is slipping away forever. She decides to take his part.

Act III: *Aboard the "Niña."* On the return voyage Columbus encounters a terrible storm. He fears that the story of his discovery may never be told. Two letters are written and sealed in barrels. One is thrown overboard. The storm abates, and Columbus beholds the Azores.

SECOND PLAN

Act I: *The monastery.* Having tried in vain to get aid from King Ferdinand of Spain, Columbus sets out for France. He stops at a Spanish monastery to beg for food. The monks become interested in his story and send messengers to intercede for him at the Spanish court.

Act II: *Mid-ocean.* The sailors want Columbus to turn back. His only orders are, "Sail on." The sailors plan to throw him into the sea.

Act III: *San Salvador.* Columbus lands and takes pos-

session for Spain. The sailors fall at his feet and beg his pardon. The Indians worship the white men.

THIRD PLAN

Act I: *The hearing at Granada.* Columbus is allowed to plead his cause before an assembly of learned men. They decide against him, and he prepares to leave Spain.

Act II: *The Queen's message.* Columbus, riding on a mule, is already miles away. A courier on a swift horse overtakes him and asks him to return, telling him that Queen Isabella will give him ships.

Act III: *The triumphal return.* Columbus appears in triumph before Ferdinand and Isabella and shows what he has brought from the new lands. Many are eager to go with him on a second voyage.

6. *Select some other subject from history and make a play about it, using the following:*

PLAN OF WORK

- (1) Select the most interesting subject you can find.
- (2) Read until you know all the facts.
- (3) Have only two or three acts, choosing the scenes that make the greatest impression on you.
- (4) When important parts of the story are left out, inform the audience through the conversations or dialogue.
- (5) Put in details that will help to make the time and place seem real.
- (6) Follow the directions about short speeches and expressive actions given in Chapter XII.

XIV. THE IMPORTANCE OF DESCRIPTION

Marco Polo was an Italian who lived hundreds of years ago. When he was a boy, he accompanied his father on an overland journey to Asia, visiting India and China. These eastern countries pleased the Polos so much that they remained in Asia for thirty years. Because Marco Polo could describe so well everything he saw, one of the rulers in Asia sent him on missions to all parts of his great dominions. Thus the Italian had a chance to visit places that no other European had seen.

When Marco Polo returned to Italy, he wrote a description of the countries in Asia that he had visited. So rich and wonderful did these countries appear from his description, that many Europeans who read his book longed to visit them. Two hundred years after Marco Polo's death, Columbus started out to find a short route to Asia by sailing west. When he discovered America, he thought that he had reached Asia and that he should now find some of the wonderful things he had read about in Marco Polo's book.

Is it not interesting to know how much Marco Polo's *descriptions* had to do with the discovery of America?

When Ponce de Leon discovered Florida, he was looking for a place he had heard described. He was looking for an island on which, the Indians said, there was a wonderful fountain. From this fountain came water that would keep the person who drank of it, young forever. Ponce de Leon never found the fountain, but it was a description of it that caused him to go forth exploring, and led to the discovery of the country he named Florida.

Here was another case in which a mere description of a place persuaded a person to try to find it.

It is worth while learning to describe well. You can learn if you are willing to practice. The following exercises will give you practice, but you can do much for yourself by keeping a notebook in which you write brief descriptions of the unusual things you see from day to day. Remember that before you can describe accurately, you must *observe* carefully.

ORAL EXERCISES

1. *Read from your geography or reader a description that makes you want to visit the place described.*

2. *Is there not some place that you have a strong desire to see? If there is, try to give such a description of it that your classmates also will want to see it.*

3. *Suppose that you have a friend who has never visited a park. Describe so well the park you know best that your friend will want to visit it.*

4. *Describe so well your favorite play place as to persuade some of your classmates to go there to play.*

5. *Describe a sunset so as to make your hearers feel like watching for the next one.*

6. *Describe the finest tree or building in the neighborhood so as to cause your hearers to take notice of it when they see it again.*

7. *Describe some article you have made so as to induce your hearers to make something similar.*

8. *Read the following descriptions and tell how the writers of them wanted to make you feel toward the persons described :*

(1) Down the chimney St. Nicholas came with a bound.

A bundle of toys he had flung on his back,
And he looked like a peddler just opening his pack.
His eyes—how they twinkled! his dimples how
merry!

His cheeks were like roses, his nose like a cherry!

(2) Scrooge was hard and sharp as flint, from which no steel had ever struck out generous fire;

secret and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shriveled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice.

(3) Under a spreading chestnut tree
 The village smithy stands;
 The smith, a mighty man is he,
 With large and sinewy hands;
 And the muscles of his brawny arms
 Are strong as iron bands.

His hair is crisp, and black, and long;
 His face is like the tan;
 His brow is wet with honest sweat,
 He earns whate'er he can,
 And looks the whole world in the face,
 For he owes not any man.

9. *Suppose that you like the person in the picture on page 76. Describe him in such a way as to make others like him.*

10. *Suppose that you do not like the person in the picture on page 76. Describe him in such a way as to make others feel toward him as you do.*



From the painting by Velasquez

WRITTEN EXERCISES

1. *Suppose that you own the house in which you live and that you want to let it. Describe it so well that you will rent it easily.*

2. *Let each pupil describe some article he is willing to exchange. Read the descriptions aloud, and see whether any exchanges will be made as a result of the descriptions.*

3. *Suppose that you keep a drug store. Write signs describing attractively some of the things you have to sell.*

4. *Write attractive signs describing things sold in stores of other kinds.*

5. *Describe untidy-looking shoes. Make them so unsightly that the readers of your description will wish never to have their shoes look like that.*

6. *Describe a disorderly desk, a soiled and torn book, a ragged looking garment or a neglected garden bed, so that any one would be ashamed to own it.*

7. *Suppose that you are spending your summer vacation on a farm. Write a letter to a friend describing the farm so attractively that he or she will want to be with you.*



From the painting by Millet

THE SOWER

XV. HOW TO ENJOY PICTURES

Many persons think that this picture, "The Sower," is wonderfully beautiful because of its meaning. Let us suppose that you do not find it at all interesting, and that some friend talks to you about it as follows:

Imagine that this is not a picture, but a real man on real ground. Is he handsome or only ordinary looking? Is he well-dressed? Is his hat new? How did the neck of his blouse become so big? Can you see the ground well enough to describe it? What is that going ahead of him around the hillside? Did you ever step on ground that had just been plowed? Is it possible for him to have neat-looking shoes?

What time of day is it? Where is the sky brightest? When do farmers begin their day's work? How can you tell that this man is not lazy? Study his position. Are his legs strong? How long do you think his step is? Is he running? No, he is only walking, but many people would have to run to keep up with him. He is a splendid walker.

Do you think that his body is strong, too? How big around is his neck? How broad are his shoulders? Could he throw far? Imitate the sweep of his arm as it comes forward. What will become of his handful of grain? Where will he get another handful? Will he be slow about it? Imagine that you have an apronful of seed. Dip in and sow and stride over an imaginary plowed hillside. If

your imitation is good, you feel as if you were a powerful man doing mighty labor.

Look at the ground so brown and bare. What is it that the sower scatters? Are there multitudes of real men who labor like this? Could a weakling work in this way? An idler? But for such laborers could you and I and the rest of mankind have bread? Do you think this a beautiful picture? Does it make you honor the sower?

The man who painted the picture was a laborer himself. Every spring he sowed seed in the fields of France where he lived. His name was Jean François Millet. His forefathers had lived on this land, and sowed the seed in season every year for years and years. Jean Millet was born with a genius for painting, and when he grew up, this is the kind of scene he chose to paint.

Look at the picture again. It is silent. It speaks no word. But as you look, does it not tell you how great the sower is, and how grand it is to work!

Has not this talk about the picture made you like it, or at least made you take an interest in it?

If you learn how to see all that is in a picture, and then how to make others see it as you do, you can give almost as much pleasure as a good storyteller gives. Practice at home. Show a picture book to a child, and point out something interesting about each picture. Your school books are full of pictures. Is there no one in your home who would be delighted to have the pictures explained?



From the painting by Landseer

THE CONNOISSEURS

EXERCISES

1. *Let one division of the class study the picture on page 81, and the other division the picture on page 83. Now let each division make up a "talk" that will show the other division what is beautiful or interesting about the picture studied.*

2. *Get a picture large enough for the whole class to see at once, study it until you feel its beauty, or until you know its meaning, and then try to make your classmates feel as you do about it by pointing out everything of interest in it.*

XVI. HOW TO LEARN POETRY

The famous warship *Constitution*, nicknamed *Old Ironsides*, which had been used by the Americans in great battles on the sea, was now lying old and useless at the navy yard. A young man named Oliver Wendell Holmes had often looked at the old vessel and had thought of the days when it had carried our soldiers triumphantly through terrible sea fights. He came to regard *Old Ironsides* as a real person, a soldier who had won great victories for his country and who was now entitled to respect and honor.

One day the newspapers stated that our Navy



Luca Della Robbia

SINGING BOYS

Department at Washington had decided to destroy the useless old *Constitution*. The young man was indignant. He felt that this would be a shameful thing to do, and that he must try to make other people feel as he did about it. So he expressed his feelings in a poem, picturing the vessel as it was long ago, when it was fighting for our country. The poem appeared in one newspaper after another all over the country. It was printed on slips of paper and handed to people on the streets in Washington. Everybody that read it exclaimed: "Shame! A faithful old soldier must not be treated so!" The little poem was so persuasive that its purpose was accomplished, — *Old Ironsides* was saved.

Read the poem silently. Try to see the three pictures given in the three stanzas, — first, the flag as it looked years ago when the gallant ship was carrying it aloft through a naval battle; second, the seaworthy vessel braving the storms while making her decks a battlefield for our soldiers; third, the honorable and glorious burial that the old ship has earned.

OLD IRONSIDES

Ay, tear her tattered ensign down!
 Long has it waved on high,

And many an eye has danced to see
That banner in the sky ;
Beneath it rung the battle shout,
And burst the cannon's roar ; —
The meteor of the ocean air
Shall sweep the clouds no more.

Her deck, once red with heroes' blood,
Where knelt the vanquished foe,
When winds were hurrying o'er the flood,
And waves were white below,
No more shall feel the victor's tread,
Or know the conquered knee ;
The harpies of the shore shall pluck
The eagle of the sea !

Oh, better that her shattered hulk
Should sink beneath the wave !
Her thunders shook the mighty deep,
And there should be her grave ;
Nail to the mast her holy flag,
Set every threadbare sail,
And give her to the god of storms,
The lightning, and the gale !

— OLIVER WENDELL HOLMES.

Prepare to read the whole poem aloud by first following these suggestions:

First stanza: Read the first line so as to make your hearers feel that it would be a shame to tear down the tattered flag. Read the next five lines as though you are watching the flag while an exciting battle is going on. Read the last two lines more quietly and rather sadly.

Second stanza: Read the first four lines so as to make your hearers feel that a sea fight is going on in the midst of a storm, and that your side is winning. Read the next two lines more quietly and sadly. Read the last two lines with indignation at the thought of the kingly eagle being in the power of ravenous monsters. Of course you will think of the eagle as *Old Ironsides*, and the harpies as the ignorant people who will carry off its broken timbers for firewood.

Third stanza: Read this whole stanza as though you know the fine thing to do, and you want to make others agree with you. Say "shattered hulk," "holy flag," and "threadbare sail," so as to show that you have feelings of respect and tenderness for the vessel that is worn out because it has been so serviceable.

Now read the poem to your teacher or to your classmates. If you do it well, your hearers will feel as the poet intended them to feel, even though they have heard the poem many times. Read it to some one at home who has not heard it. After reading it well several times, close the book and recite it. You will find that you remember the words easily because you have kept the pictures in mind.

Learn other poems in the same way. Poetry is a very

persuasive kind of speech. It may make us think or feel or act as we should. In trying to persuade others, you may sometimes use a poem you have learned by heart, but more often you will use it to persuade yourself.

EXERCISES

Read each of the following selections silently, and try to see the pictures and to understand the thoughts the poet presents. Then read it aloud so that any one listening to you cannot help seeing the pictures and understanding the thoughts.

As you read, try to take in a line, or even two or three lines, at a glance, and repeat them without looking at the page. After reading the selection two or three times in this way, try to repeat it without the book. You will find that almost without effort you have learned it by heart.

Whenever you find yourself with nothing else to do, repeat to yourself silently the selections you have learned, and try to see each picture and to understand each thought.

1. Be good, sweet maid, and let who will be
clever,

Do noble things, not dream them all day
long,

And so make life, death, and that vast
forever,

One grand, sweet song.

—CHARLES KINGSLEY.

2. Then out spake brave Horatius,

The Captain of the Gate :

“To every man upon this earth

Death cometh soon or late ;

And how can man die better

Than facing fearful odds,

For the ashes of his fathers,

And the temples of his gods ?

“Hew down the bridge, Sir Consul,

With all the speed ye may ;

I, with two more to help me,

Will hold the foe in play.

In yon straight path a thousand

May well be stopped by three.

Now who will stand on either hand,

And keep the bridge with me ?”

— T. B. MACAULAY

3. Woodman, spare that tree !

Touch not a single bough !

In youth it sheltered me,

And I'll protect it now.

'Twas my forefather's hand

That placed it near his cot ;

There, woodman, let it stand,

Thy ax shall harm it not. — G. P. MORRIS.

4. Build thee more stately mansions,
 O my soul,
 As the swift seasons roll!
 Leave thy low-vaulted past!
 Let each new temple, nobler than the last,
 Shut thee from heaven with a dome more vast,
 Till thou at length art free,
 Leaving thine outgrown shell by life's unrest-
 ing sea!

— OLIVER WENDELL HOLMES.

5. Mine eyes have seen the glory of the coming
 of the Lord:
 He is trampling out the vintage where the
 grapes of wrath are stored;
 He hath loosed the fateful lightning of His
 terrible swift sword:
 His truth is marching on.

He has sounded forth the trumpet that shall
 never call retreat;
 He is sifting out the hearts of men before His
 judgment seat;
 Oh! be swift, my soul, to answer Him! be
 jubilant, my feet!
 Our God is marching on.

— JULIA WARD HOWE.

XVII. THE USE OF EXPLANATIONS

A hundred years ago it was much more dangerous to work in coal mines than it is to-day because of the many explosions that used to occur. To lessen the danger, George Stephenson invented a miner's safety lamp. He was invited to exhibit his invention to a number of scientific men, and to explain its workings. Fearing that because he had had very little education he should not be able to speak well before learned men, Stephenson asked a friend who was better educated than himself to show and explain his lamp. The friend did very well until the scientists began to ask questions, when he faltered and answered incorrectly. Stephenson, who had been standing by unnoticed, could not bear this. Forgetting himself and his lack of education, he stepped forward, answered every question correctly, and gave such a clear, full, and interesting explanation of his lamp that the scientists were convinced it was a great invention.

Why was Stephenson on this occasion more persuasive than his friend?

How does this incident illustrate the saying, "If you want a thing done well, do it yourself?"

EXERCISES

1. *Let one pupil be an inventor and the others capitalists (wealthy persons). The inventor pretends that he has invented something at hand; for instance, a window catch, a hinge, an inkwell, etc. He makes a speech explaining his invention. The capitalists then vote whether or not to invest their money.*

2. *Read an account of some famous invention; such as, Watt's steam engine, Stephenson's locomotive, Fulton's steamboat, Whitney's cotton gin, Howe's sewing machine, Bell's telephone, Edison's phonograph. Explain it to the class as though you were the inventor trying to induce capitalists to lend you money with which to go on with your work.*

3. *Let each pupil in turn pretend to be a storekeeper having such articles to sell as carpet sweepers, vacuum cleaners, lawn mowers, washing machines, electric flash lights, cameras, etc. Let the storekeepers explain to the customers how each article works.*

4. *Let three pupils pretend that they are rival salesmen, one with a horse and carriage to sell, another with an automobile, the third with an airship. Taking turns, let each address the class, and let the class decide which salesman has succeeded in making his article appear the most desirable.*

5. *Have other contests similar to that explained in the preceding exercise, letting the salesmen offer other articles; such as, a piano player and a phonograph; a typewriter and a printing press; a sailboat, a row-boat, a canoe, and a motor boat; roller skates and ice skates, etc.*

6. *Let the teacher furnish a piece of ribbon, cloth, leather, wood, or cardboard, and let each pupil in turn explain what he or she would make of it. The class will decide which article would be the most useful or the most artistic.*

7. *Your mother is away from home. Write a letter to her asking her for money for materials with which to make something. Explain exactly how you expect to use the materials.*

XVIII. BUSINESS LETTERS

You have had practice in writing persuasive letters to your friends. (See Chapter VI.) Now you need to practice writing business letters. These also should be persuasive. You will not induce business men and women to give much consideration to your letters unless you observe the rules of business. Some of these rules may be stated as follows:—

1. State your business briefly.

2. State your business clearly.

3. Write of only one subject in each business letter. If you find it necessary to write to the same person or firm on two or more subjects, write as many separate letters as there are subjects.

The reason for this rule is that it enables the person who receives the letter to refer it at once to the clerk or department whose business it is to attend to the particular thing written about.

4. In answering a business letter, never fail to give the date and the substance of the letter to which you are making reply.

A business letter, like every other kind of letter, has five parts. *See whether you can find all these parts in each of the model letters given in this chapter.*

1. The heading.

This shows where and when the letter was written. The heading must be legible and complete so that the answer to the letter may be directed properly.

2. The salutation.

In a social letter the salutation, or greeting, shows how intimate the writer is with the person

to whom he is writing. In a business letter the salutation is always more formal.

In a business letter to a woman, use as the form of salutation, *Madam* or *Dear Madam*. In writing a business letter to a man, use *Sir* or *Dear Sir*. In writing to more than one man, use *Sirs*, *Dear Sirs*, or *Gentlemen*.

In a business letter the name and the address of the person or persons to whom the letter is written is generally written above the salutation.

MR. GEORGE K. SMITH,
1300 Prospect Street,
Cleveland, O.

Dear Sir:

Many persons, however, particularly public officials, prefer to place the address at the end of the letter, a little below and to the left of the writer's signature.

3. The body of the letter.

This is the real letter. In this part the writer should follow carefully the rules for writing business letters given above.

4. The ending.

This should be more formal than the ending of a social letter. The usual endings of business

letters are as follows: *Yours respectfully, Very respectfully, Respectfully yours, Respectfully.*

5. The signature.

This is the writer's name. It should be written legibly and completely,—both given name and surname.

A business man sometimes employs a clerk to write the other four parts of a letter, or he uses a typewriting machine, but the signature should always be in his own writing to show that it is really his own letter.

Model Letters

P. S. 180, BROOKLYN, N. Y.,
March 1, 1911.

AMERICAN BOOK COMPANY,
Washington Square, New York.

Gentlemen:

I inclose in this registered letter one dollar and a quarter (\$1.25), for which please send me one copy of your "Natural Advanced Geography."

Respectfully yours,
JAMES MCHUGH.

19 EAST 16TH ST., NEW YORK,
June 30, 1911.

JOHN JONES AND SON,
15 East 20th St., New York.

Gentlemen :

If you are in need of an office boy, will you be kind enough to consider me an applicant for the situation ?

I am fifteen years of age. I have completed the work of the 6B grade in Public School 200, and I have an employment certificate from the Board of Health.

My teacher, Miss Mary E. Stewart, has given me permission to say that she will send you a letter recommending me, if you care to have it.

Yours respectfully,
HERBERT SMILES.

217 CHESTNUT ST., PHILADELPHIA,
May 29, 1911.

MR. BENJAMIN FRANKLIN,
Principal of Hill School.

Dear Sir :

I regret to say that I am obliged to leave school and go to work.

It would help me to obtain employment if I had a letter from you. If you can recommend me, will you please send me a letter?

Yours respectfully, '

ANNA WENTWORTH.

Copy the following letters (or write them from dictation), supplying for each its missing parts :

1. Dear Madam :

Will you please send me a circular giving information regarding the Briarcliffe School for Girls? I inclose a two-cent stamp for reply.

2. In reply to your advertisement in this morning's *Times*, I offer my third-floor front room at four (4) dollars a week.

The room is large, light, and comfortably furnished. I shall be pleased to show it to you any afternoon or evening.

3. Jane Fisher, in applying to me for employment as nursery maid, has given me your name as that of her former employer.

I shall be greatly obliged to you if you will tell me when and for what length of time she worked for you, and whether you found her competent and trustworthy.

4. I regret to say that the ashes from my cellar have not been carted away since March 16, although all regulations have been complied with regarding time and manner of setting them out.

Will you please send some one to remove the ashes without delay? I shall be obliged to you if you will see that the ashmen are more regular in future.

5. While shopping in your store yesterday afternoon, I lost my squirrel muff. It was lined with gray satin, and it contained a small red leather purse.

If the muff should be left at your "lost and found" desk, will you please send me word? I inclose a self-addressed envelope for reply.

6. I have found a purse answering the description of the one you advertise as lost. If you will call at the address given above, I shall be glad to restore your property to you.

7. We are in receipt of your letter of December 10, in which you state that the palm bought from us is dying. In reply we beg leave to say that our driver will call for the plant to-morrow afternoon. We hope to return it to you in good condition.

From the following suggestions, write letters. Be careful to observe the business rules given in this chapter.

1. Ask a dentist for an appointment.

2. Send back to the dealer gloves that are a size too large. Request the dealer to send you a pair of the right size.

3. Order ribbon to match an inclosed sample.

4. Inquire of a librarian what you must do to belong to the library.

5. Ask permission to visit a factory in order to see how shoes are made.

6. Send to a seed store for a free seed catalogue which you have seen advertised in a magazine.

7. Send to a coin dealer for an illustrated catalogue. Inclose stamp.

8. Write to your grocer, stating that some of the articles you ordered were not delivered.

9. Send to the keeper of a summer boarding house for terms for July and August.

10. Formally request the principal of your school or the teacher of your class to allow the pupils a new privilege. State clearly what the privilege is, why you ask for it, and how you would use it if it should be granted. The following list may be helpful to you:

(1) An afternoon recess.

(2) A longer intermission at noon.

(3) A little free time between lesson periods in the classroom.

(4) A study period during school hours every day.

(5) Use of the classrooms as study rooms after school hours.

(6) Pupil self-government.

(7) More frequent school assemblies.

(8) Use of the school grounds for games after school hours.

(9) Inter-class games.

(10) School concerts.

11. Formally request the principal of your school or the teacher of your class to allow the pupils to engage in some new kind of school activity. State briefly, but clearly and fully, your reason for making the request. The following list may be helpful to you:

(1) Issue a school paper.

(2) Form a general organization to which all pupils may belong.

(3) Form a walking club, an athletic club, a sketch

club, a camera club, a needlework club, a millinery club, a literary society, a debating society, a dramatic society, or a city history club.

- (4) Organize a class in cooking or in shop work.
- (5) Choose school or class colors.
- (6) Adopt a school flag.
- (7) Adopt a school or class motto.
- (8) Adopt a school song.
- (9) Organize a school city.
- (10) Organize a school state.

Note to the Pupils: — If there is anything mentioned in the lists on pages 99, 100, which you would really like to obtain for your school or class, or if you know of something even better *not* on these lists, be in earnest when you write your letter to the principal or your teacher. Try to convince him or her that it would be wise to grant your request. How happy you would be if your school or class should get some new good thing through your persuasive writing!

12. Write answers to the letters printed on pages 97, 98. Sign these letters with the names of the persons or firms addressed, and below the signature write your own name thus: —

AMERICAN BOOK COMPANY,
Per JAMES SMITH.

XIX. THREE SOUNDS OF A

There are three sounds of *a* which careless speakers often confuse.

The first of these sounds is generally called *short*

a. It occurs in such words as the following, which you probably pronounce correctly :

add	bag	an	and	lack	act
bad	rag	fan	land	sack	fact
mad	tag	man	hand	pack	packed

The second of the three sounds is sometimes called *Italian a*. You will find it printed thus, ä, in the dictionary. To make it, you open the mouth wide and exclaim "ah!" as though you were expressing much pleasure. If you make this sound before a mirror, you will notice that the back of your throat takes the form of a nearly perfect circle. You probably make this sound correctly when pronouncing such words as the following :

ark	card	sharp	scarf
park	hard	star	starve
lark	lard	starch	start

But you probably make this sound incorrectly when pronouncing certain other words. The *a* in these words is pronounced *ah* also :

aunt	half	hurrah	laugh
calf	calm	path	balm

The third of the three sounds is sometimes called *intermediate a*, because, in making it, the mouth is

open more than for the sound of *a* in *add* and less than for the sound of *a* in *ah*. The sound of intermediate *a*, printed thus, *ă*, in the dictionary, occurs in the following words :

ask	dance	grasp	plaster
basket	prance	fast	staff
task	glance	past	advance
brass	chance	last	fancy
class	clasp	master	after
grass	fasten	blast	passed

The intermediate sound of *a* is not an easy sound to make correctly, but it is an agreeable sound to hear. Do not spend much time on this sound until after you have learned to make very well all the other sounds treated in this book and in Books One and Two.

Read the following, being careful to pronounce correctly the sounds of a in the words that are printed in italics.

1. *Half past two!*

One more *task* to do!

One more lesson yet to *master*;

Working makes the time go *faster*.

One *last* lesson — get it done.

After school comes sport and fun.

2. The baseball players stood *aghast*, —
 The ball flew wide, the ball flew *fast*,
 It struck the window *glass* full *blast*
 Just above the sill.
 Into the room, *alas!* it *passed*,
 Broke in *half* a *plaster cast*,
 And in a mirror stopped at *last*. —
 The boys will pay the bill.
3. Shut your eyes with me and *fancy*
 Strange and funny sights.
Fancy spoons and dishes *dancing*
 On the shelf o' nights.
 In a ring the forks are *prancing*,
 Kicking up their tines,
 While the knives *advance* sedately,
 Marching round in lines.
 Music? Hear that *rasping* sound,
 Like fiddling on the shelf!
 The carving knife upon the steel
 Is sharpening himself.
Rasp! Rasp! He keeps the time,
 Neither *fast* nor slow —
 Old *Aunt* Teapot in the corner
 Laughs and taps her toe.
 All together, *dance* and *prance*,

Each one as he pleases.
Master Pepper-box jumps up
And everybody sneezes.
“Time is *passing*,” ticks the clock,
“Five o’clock and *after*.
Stop your *dancing*, cease your *prancing*,
Hush your talk and *laughter*.”
Now back in place the *dancers* stand
Without a sign of life,
And sleepy cook comes down and says,
“Who sharpened up that knife?”

PART II

STUDY OF SENTENCES

I. THE THREE KINDS OF SENTENCES

1. Why did you bring that toad into the house?
2. Take it into the garden.
3. Toads are not suitable for house pets.

Which of these sentences asks a question? Which expresses a command? Which sentence states something?

A sentence used to state or declare something is called a declarative sentence.

A sentence used to ask a question is called an interrogative sentence.

A sentence that expresses a command or an entreaty is called an imperative sentence.

I. Tell of each of the following sentences whether it is declarative, interrogative, or imperative; and give your reasons.

1. I am King Canute. Am I the greatest man in the world? Do all things obey me? Will even the sea obey me? Waves of the sea, roll back. Do not touch my feet. The waves do not obey. They wet my feet and my robe also.

2. Androclus, do not be afraid of me. Do you not know me? I am your old friend, the lion of the cave. You were very, very kind to me once. Although I am hungry, I shall not hurt you.

3. Ho! strike away the bars and blocks,
And set the good ship free.
Why lingers on these dusty rocks
The young bride of the sea?

4. Dear little violet,
Don't be afraid,
Lift your blue eyes
From the rock's mossy shade.
All the birds call for you,
Out of the sky;
May is here waiting,
And here, too, am I.

Why do you shiver so,
Violet sweet?
Soft is the meadow grass
Under my feet.
Wrapped in your hood of green,
Violet, why
Peep from your earth door
So silent and shy?

From the lesson in this book on the use of exclamations (page 6), you have learned that a single word, a group of words, or a complete

sentence uttered with excitement or very strong feeling is said to be *exclaimed*.

When you write a statement or a command that is also an exclamation, you should place an exclamation point at the end instead of a period. For example:

Hush! Look! In my tree
I'm as happy as happy can be!

II. *Tell of each of the following exclamations whether it is a declarative or an imperative sentence:*

1. Our side has won!
2. Never say that again!
3. Twinkle, twinkle, little star!
4. All's right with the world!
5. Cut away the mast!
6. We are lost!
7. On, Donder and Blitzen!
8. Aye, tear her tattered ensign down!
9. Leave thy low-vaulted past!
10. Heap high the farmer's wintry hoard!
 Heap high the golden corn!
 No richer gift has autumn poured
 From out her lavish horn!
11. Hurrah! The seaward breezes
 Sweep down the bay amain!
 Heave up, my lads, the anchor!
 Run up the sail again!

II. SUBJECT AND PREDICATE

You have learned that every sentence has two parts — a *subject* and a *predicate*. (See Book Two, pages 75–80.)

The subject is the part of the sentence that shows what is spoken of.

The predicate is the part of the sentence that tells what is said of the subject.

I. *Rewrite each of the following sentences, making its complete subject stand before its complete predicate.* (See Book Two, pages 87–88.)

1. Through vales of grass and meads of flowers,
Our plows their furrows made.
2. With his knife the tree he girdled.
3. Down the chimney St. Nicholas came with a bound.
4. All day long, through Frederick Street,
Sounded the tread of marching feet.
5. In her attic window the staff she set.
6. Here shall the wild bird sing.
7. Slowly the mist o'er the meadow was creeping.
8. Gayly the plume of the horseman was dancing.
9. In autumn gold the beeches stand.
10. Within this lowly grave a Conqueror lies.
11. Onward through life he goes.
12. Over the breast of the quivering lake, the frost
spread a coat of mail.
13. Stanch friends are we.

14. Full knee-deep lies the winter snow.
15. Into the stone heap darts the mink.
16. Home to the woodland fly the crows.
17. Now to the task the milkmaid goes.
18. Colder and louder blew the wind.
19. Down came the storm.
20. Blue were her eyes as the fairy flax.
21. Just a little child was he.
22. High on the shore sat the great god Pan.
22. Oft to his frozen lair
Tracked I the grizzly bear.
23. Into the jaws of Death
Rode the six hundred.
24. By fairy hands their knell is rung.
25. My mind to me a kingdom is.

You have learned that the chief word of the subject is called the *subject word*, and that the chief part of the predicate is the *verb*. (See Book Two, pages 80-86.) But so far you have found these parts in declarative sentences only. Now we will study the parts of interrogative and imperative sentences.

1. Is the man speaking?
2. Can you work the example?

Change each of these questions to a statement. What is the subject word of each sentence? The verb?

To find the verb in the predicate of an interrogative sentence, always change the question to a statement.

3. Come with me.

4. Hold your head up.

In these sentences, what are you commanded to do? Notice that in each case the whole sentence is the predicate.

What word may I use instead of your name when I am speaking to you?

In these sentences, neither your name nor the word *you* is used; but, as you are the person commanded to come with me and to hold your head up, the word *you* is the subject of the sentence.

The word *you* is always the subject word of an imperative sentence.

II. *Give the subject word and the verb of each of the following sentences :*

1. What shall we do now?
2. Shall we play a new game?
3. Throw the ball to me.
4. Do not twist the body so much.
5. Is it not very much easier this way?
6. Can you not throw farther?
7. Now run to the opposite corner.
8. Quickly touch the wall with your hand.
9. Can you catch the second player?

III. NAMES OF PERSONS ADDRESSED

1. What are you doing? You are a foolish boy. Go at once to the corner drug store.

2. John, what are you doing? You are a fool-

ish boy, John. Go at once, John, to the corner drug store.

In the first paragraph, what kind of sentence is the first? The second? The third?

Observe that each of these three sentences has a complete subject and a complete predicate.

In the second paragraph, observe that the word *John* is added to each of the first three sentences. What does this word *John* show? How is the word *John* separated from the rest of the sentence?

Set off by a comma or commas the name of a person or thing addressed.

Write sentences in which you use the following words as names or titles of persons or things addressed. In some of your sentences place the names at the beginning, in some place them at the end, and in others place them between the parts of the sentences.

Sir	Friends	Your Honor
Rose	Captain	Your Majesty
Lily	General	Ship of State
Moon	Soldiers	Mr. Chairman
Stars	America	Mr. President
Wind	Fir Tree	Boys and Girls
River	Children	Fellow Citizens
Father	Comrades	Madam Chairman
Mother	Mountains	Madam President
Madam	Classmates	Gentlemen of the jury
Liberty	Schoolmates	Ladies and Gentlemen

IV. FINDING THE PARTS OF SENTENCES

Did you ever take a piece of machinery apart in order to see how it is made? You have been taking sentences apart to see how they are made. To find the subject and the predicate of a sentence, the subject word, and the verb, you have to take the sentence apart. The more you practice taking sentences apart, the better you will understand how they are made and what they mean.

When you take a sentence apart, or when you find the parts of a sentence, you are said to *analyze* it.

Analyze each of the following sentences by giving its complete subject, its complete predicate, the subject word, and the verb:

1. Six times had Robert Bruce led his brave little army against his foes. Six times his men had been beaten. Bruce was disheartened. He needed encouragement. This was given to him in a surprising way. A little spider became his teacher. Six times she threw her frail thread from one beam toward another. Six times the thread fell short. The persevering spinner tried once more. This time she succeeded. Robert Bruce took the lesson to heart. He called his men together. With great enthusiasm he told them of his new plans. The men were cheered by the leader's spirit. Into the battle they went with renewed

hope and courage. The victory was won! The foes of Robert Bruce were driven out of the country.

2. Perseus, the Gorgons are lying on the shore of that island beneath you. Be cautious. One of the Gorgons is stirring in her sleep. That is Medusa. Do not look at her! The sight would turn you to stone! Look at the reflection of her face and figure in the bright mirror of your shield. Now make a dash at the monster!

3. Horatius was a brave Roman soldier. He held in check a whole army of the enemies of his country. With the help of two other soldiers he barred the entrance to the Roman bridge. The enemy could not pass across it into the city. On the other end of the bridge the people in Rome were using their axes. Blow after blow was struck. Will the bridge never fall? Is it not weakening at last? Come back, Roman soldiers! The bridge is falling! Back run the two comrades of Horatius. They reach the city in safety. Where is Horatius? There on the other side of the river the brave Roman soldier still holds back the foe. Now he turns toward Rome. He plunges into the stream. Can you see his helmet above the waves? Even his enemies admire his courage and daring. Steadily he swims across the river. Nearer and nearer he comes to his beloved Rome. Encouraging shouts greet his ears. Helping hands are stretched out to him. At last he stands among his friends. Now give praise to the strong, bold swimmer! Heap honors upon the savior of Rome!

4. Pythias had displeased the tyrant Dionysius. For this offense he was dragged to prison. A day was set for his execution. The brave young man did not fear death. He did not beg for his life. He asked only for a last word

with his beloved parents in their distant home. This request Dionysius refused. The tyrant would not trust Pythias out of his sight. What could the poor young man do? Would no one help him? A helper appears. This friend takes his place in the prison. Pythias goes to the home of his parents for a last farewell. Will he return? Will he leave Damon in prison? The tyrant doubts the honesty of Pythias. Damon believes in his friend's goodness. On the very day of the execution Pythias returns to the prison. Accidents have delayed him. The two friends embrace. Their loyalty to each other astonishes the tyrant. Such faithfulness must be rewarded. Pythias is pardoned. He leaves the prison in company with his true friend, Damon.

V. WORDS USED FOR NOUNS

Cornelia had two sons whom Cornelia called Cornelia's jewels.

In this sentence, what nouns are repeated unnecessarily? What word should be used instead of the second *Cornelia*? Instead of *Cornelia's*?

The words *she* and *her* are called **pronouns**.

Other words used for nouns are the following:

PRONOUNS

I	we	he	she	you	they
my	our	his	her	your	their
mine	ours	him	hers	yours	theirs
me	us	it	its		them

Improve the following sentences by using pronouns wherever it seems best to do so. Select the pronouns from the given list.

1. Washington said that Washington had all the protection that Washington needed in the affection of Washington's countrymen.

2. The Boston boys went to the British officer and complained that the boys' sliding pond had been spoiled by the officer's men.

3. Grace Darling was the daughter of a lighthouse keeper. Grace Darling lived with Grace Darling's father on an island. The father was an old man. The father's strength was not so great as the father's strength was when the father was young, but the father's daughter was a great help to the father. Together the father and daughter saved the lives of many shipwrecked men.

4. The woodcutter's wife told King Alfred that the woodcutter's wife would give King Alfred King Alfred's supper if King Alfred would watch the cakes that the woodcutter's wife was baking.

5. Raleigh, taking off Raleigh's scarlet cloak, spread the scarlet cloak on the ground, and the queen stepped on the scarlet cloak.

6. William Tell looked at the apple on William Tell's son's head. William Tell fitted the arrow to the bow and then let the arrow fly. The boy stood firm and still. The boy was not afraid, for the boy had faith in the boy's father's skill.

7. Paul Revere mounted Paul Revere's horse and rode forth to warn the country folk that the British were coming to attack the country folk.

8. When Balboa reached a great height and looked down on the waters of the Pacific Ocean, Balboa felt that no man had ever made a more glorious discovery than Balboa.

Careless speakers and writers often use incorrectly the pronouns that come after such words as *is* and *was*.

Read the following sentences aloud many times, emphasizing the pronouns :

It is I.

It was I.

It is he.

It was he.

It is she.

It was she.

It is we.

It was we.

It is they.

It was they.

Read the following sentences aloud many times, emphasizing the pronouns that are printed in italics :

1. Was it you who did it? No, it was not *I*.

2. Was it John? It was not *he*.

3. Was it Mary? It was not *she*.

4. Who wants the apple? *I*.

5. Who is knocking? It is *I*.

6. Who is whispering? Not *I*.

Mistakes are often made in the use of the pronoun when it is joined with a noun or with another pronoun; for example, *John and I went to the*

concert. He and I like music. The leader of the orchestra spoke to John and me.

It is easy to learn how to choose the correct pronoun. The three exercises that follow will give you the practice required.

I. *Of each of the following pairs of sentences make one sentence. Read your sentences aloud, emphasizing the pronouns that are printed in italics:*

1. Fannie takes music lessons. *I* take music lessons.

EXAMPLE: Fannie and I take music lessons.

2. My brothers live in the Treasure Valley. *I* live in the Treasure Valley.

3. A little old gentleman visited my brothers. A little old gentleman visited *me*.

4. Edith is on the basket-ball team. *I* am on the basket-ball team.

5. *She* expects to play in the gymnasium to-morrow. *I* expect to play in the gymnasium to-morrow.

6. *She* practices at home. Her brother practices at home.

7. *She* plays a very good game. *He* plays a very good game.

8. My brother has no place for practice at home. *I* have no place for practice at home.

9. You are to take part in the entertainment next Friday afternoon. *I* am to take part in the entertainment next Friday afternoon.

10. This is a great honor for you. This is a great honor for *me*.

11. You are fortunate to be chosen. *I* am fortunate to be chosen.

12. It is a new experience for you. It is a new experience for *me*.

13. The lines to be learned will be given to you to-morrow. The lines to be learned will be given to *me* to-morrow.

14. I hope that they will not be hard for you to learn. I hope that they will not be hard for *me* to learn.

15. You must be a credit to the class. *I* must be a credit to the class.

II. *Of each of the following sentences make two sentences. Do this in order to find out whether or not the pronouns printed in italics are correctly used.*

1. Fannie and *I* take music lessons.

EXAMPLE: Fannie takes music lessons. *I* take music lessons.

2. My sisters and *I* went to the ball.

3. The prince danced with my sisters and *me*.

4. Jane and *I* are in the highest class.

5. *She* and *I* expect to graduate this year.

6. *She* and her brother were in my class last year.

7. I have known *her* and her brother for a long time.

8. *They* and *I* have lived in this neighborhood all our lives.

9. *He* and *she* are my very good friends.

10. I hope that you will invite *them* and *me* to the game.

11. Our teacher has asked Jane and *me* to decorate the classroom for the Thanksgiving exercises.

12. Will you help *her* and *me* to collect fruits and vegetables?

13. *She* and *I* need all the help we can get.

14. You and *she* have better ideas than I have.

III. *Fill the blanks in the following sentences with pronouns. When you are in doubt as to which pronoun to use in any sentence, break up the sentence into two sentences (in your mind), as in the preceding exercise.*

1. John and — are on the ball team. 2. Will you come to see him and — play next Saturday? 3. My brother and — own this bat. 4. Will you lend your ball to him and —? 5. He and — play very often. 6. It is not easy to beat him and —. 7. My sister and — play checkers. 8. She and — own a board. 9. Our mother gave it to her and — a year ago. 10. My mother and — often spend an evening playing. 11. My mother plays a better game than my sister and — play. 12. She says that my sister and — do not think before making a move. 13. Two of my friends and — want to organize a walking club. 14. Will you help them and —? 15. Fred and — are Boy Scouts. 16. — and I have new uniforms. 17. The Scout Master has been telling — and me what our duties are.

Very careless speakers mispronounce the following pronouns when they occur at the ends of sentences:

his hers ours yours theirs

Read aloud the following sentences, supplying the missing pronouns :

1. One boy said that the ball was —.
2. Another declared just as emphatically that the ball was —.
3. Then came a third boy who proved that it was —.
4. Mary said that the book was not —.
5. Fannie said that it was not — either.
6. At last a girl was found who said that it was —.
7. We do not want what is —.
8. We want what is —.
9. I have no pen. May I use —?
10. They won the victory. Why try to claim what is —?

VI. CHOICE OF WORDS

The words given in pairs below are frequently used incorrectly ; that is, one word is used for the other.

- | | |
|--------------------|------------------|
| 1. Between, among. | 6. May, can. |
| 2. In, into. | 7. Let, leave. |
| 3. To, at. | 8. Bring, take. |
| 4. From, off. | 9. Teach, learn. |
| 5. Like, as. | |

Note to the Teacher:—It is suggested that at first the teacher use the following sentences for exercises in dictation, supplying the missing words herself. Later, the exercise may be used as a test, the pupils supplying the missing words.

Fill the blanks in the following sentences with words taken from those given in parentheses :

1. (*Between, among.*) The apple was divided — the two children. The man divided his money — his sons and daughters. You and I must keep this matter — ourselves. There was a strong friendship — James and Charles. There was no quarreling — the three brothers.

2. (*In, into.*) Come — this room. Now that you are — the room, tell me how you like it. The girl fell — the water. The girl is — the water. Henry jumped from the bank — the river. Then for a while he jumped up and down — the water. The bird flew through the window — the house. It is still — the house.

3. (*To, at.*) My mother is — home. John is not — school to-day. I must remain — home for a week. She is staying — her aunt's house. Is your mother — church now? How long did you stay — the dentist's? Did you buy that salve — a drug store? John did not go — school to-day. She has gone — her aunt's house. Is your mother going — church to-day? How often do you go — the dentist's? Do you like to stay — home?

4. (*From, off.*) Get a transfer — the agent. I bought this case — a peddler. — whom did you buy that soap? The stone was on the log, but it rolled —.

5. (*Like, as.*) Walk — Mary walks. Sing — the birds sing. Do — I do. Hold your pen — I hold mine. You do not act — a human being should. March — soldiers would. Walk — Mary. Sing — birds. Hold your pen — mine. Act — a human being. March — soldiers.

6. (*May, can.*) — I leave the classroom to get a drink of water? — Louise borrow your book? — you lift that heavy jar? — Louise find her book? — we

have a short recess now? — any person play all the time? — the girls choose their leaders? — the girls choose wisely?

7. (*Let, leave.*) — me be. — go. Do not — me here alone. — me alone (Do not touch me). — him have his own way. Do not — the child alone in the house. — the boy alone when he is reading (Do not bother him). — him be. — the matches alone. — the child play.

8. (*Bring, take.*) The teacher said to the pupil, “— your book to me. Why did you not — it home yesterday? Unless you — it home every day, you cannot learn your lessons. You should — it home every afternoon and — it here every morning.” The mother at home said to her boy, “Did you — your book home this afternoon? Be sure to — it to school to-morrow morning. You should — it home every afternoon and — it back to school every morning.”

9. (*Teach, learn.*) Will you — me to dance? With a good teacher I am sure that I shall — quickly. Do you think that I could — my little sister to read? She is very quick to —. The boys — their dogs many tricks. The dogs seem to — as easily as human beings. Do you know anything that you can —? Do not try to — what you do not know. — all the words of the lesson that you do not know.

VII. DRILL ON VERBS

In Book Two you learned that the verb is the chief part of the predicate. It is really the most

important word in the whole sentence, for it does the telling, the asking, and the commanding.

Certain verbs, such as *see*, *do*, *come*, and *go*, are very common. You say them or hear them hundreds of times a day. You have had some drills on them, but probably you need more, for it is easy to get into the way of imitating careless speakers who use one form of a verb for another.

For example, careless speakers say *seen* for *saw*, *done* for *did*, etc.

Read aloud the following sentences many times, emphasizing the words printed in italics :

- | | |
|---------------------------------------|-----------------------------|
| 1. I <i>saw</i> it. | I <i>did</i> it. |
| He <i>saw</i> it. | He <i>did</i> it. |
| She <i>saw</i> it. | She <i>did</i> it. |
| We <i>saw</i> it. | We <i>did</i> it. |
| You <i>saw</i> it. | You <i>did</i> it. |
| They <i>saw</i> it. | They <i>did</i> it. |
| 2. I <i>came</i> to school yesterday. | |
| He <i>came</i> to school yesterday. | |
| She <i>came</i> to school yesterday. | |
| We <i>came</i> to school yesterday. | |
| You <i>came</i> to school yesterday. | |
| They <i>came</i> to school yesterday. | |
| 3. I <i>sit</i> erect. | I <i>caught</i> the ball. |
| He <i>sits</i> erect. | He <i>caught</i> the ball. |
| She <i>sits</i> erect. | She <i>caught</i> the ball. |

We <i>sit</i> erect.	We <i>caught</i> the ball.
You <i>sit</i> erect.	You <i>caught</i> the ball.
They <i>sit</i> erect.	They <i>caught</i> the ball.

4. Spring *has come*. Spring *has gone*.
 Summer *has come*. Summer *has gone*.
 Autumn *has come*. Autumn *has gone*.
 Winter *has come*. Winter *has gone*.

5. I like to *lie* on the grass.
 He likes to *lie* on the grass.
 They like to *lie* on the grass.

6. I *lay* down an hour ago.
 He *lay* down an hour ago.
 They *lay* down an hour ago.

7. I *am lying* down now.
 He *is lying* down now.
 They *are lying* down now.

8. I *have lain* down to rest.
 He *has lain* down to rest.
 They *have lain* down to rest.

Fill the blanks in the following sentences with words taken from those in parentheses :

1. (*Ate, eaten.*) The boys — their lunch quickly. As soon as they had — it, they ran out to play. The girls — slowly. When they had — their lunch, they washed their hands and faces. Even a cat washes herself after she has —. Have you ever — fresh figs? I — some when I was in California. I have not — any in this

place. The dog has — every scrap that was on the plate. He — the meat first.

2. (*Catch, caught.*) Try to — the bean bag. Why did you not — it? Little May — it easily. You have not — it once. Can you — it if I stand nearer to you? There! You — it. Now throw it so that I can — it. You throw very much better than you —.

3. (*Come, came.*) Yesterday I — to school in an automobile. We — along the principal streets. When we — to the schoolhouse, the automobile stopped. Many of my schoolmates — forward and asked how I happened to be so fortunate. A new pupil has — to our class. Do you know where he — from? He has — all the way from Europe. He — to America in a great ocean steamer. I hope he will be glad that he has — to our country. The first Europeans that — to this country found nobody but Indians here. The Pilgrims — over in the *Mayflower*. The first settlers of New York — from Holland.

4. (*Did, done.*) Who — this work? Who — the wrong? You — right to report this case. The general saw his duty and he — it. The policeman — me a service. I thanked him politely for what he —. The soldiers — their simple duty. The teacher reproved me for what I —. The plumber has — his day's work. The boy has not — wrong. You have — right to report this case. The general has seen his duty and he has — it. The policeman has — me a great service. I shall thank him for what he has —. The soldiers have — their simple duty. The teacher will be sure to reprove me for what I have —.

5. (*Lie, lay, lying, lain.*) Let the cat — by the fire. She likes to — there. She was — there when you came in. She has — there for an hour. Yesterday she — outside in the sun. It is too cold for her to — outside to-day. It is bad for your eyes to read when you are — down. Do not — abed late in the morning. How long has this lazy boy — abed? In some warm countries the people — down for an hour or two after their noon-day meal. Do you — down after lunch? Which would you rather do, — down or run about? As the mother sings a lullaby, the baby — sleeping in her arms.

6. (*Took, taken.*) I — my books home yesterday. My friend — hers also. We had never — them home before. It has — us a long time to learn the poem. It has always — me a long time to memorize poetry. The nurse has — the little boy out for a walk. Of course the boy has — his cat with him. Has he — his cat also? The cat does not like to be — out for a walk.

7. (*Went, gone.*) Where have the birds —? They — away in flocks. They have — to a warmer climate. They — southward. Have the wild beasts —, too? Many of them have — into their winter quarters. The woods are dreary now that the birds and the flowers have —.

8. (*Knew, known.*) Had I — that you were here, I should have asked you to sing. I — that you were expected. How long have you — your friend Arthur? I — him when he was a little boy. I have really — him all my life. His father — my father when they were children.

9. (*Saw, seen.*) Have you ever — an airship? I

— one yesterday. I — it rise from the ground. I — it when it was going rapidly through the air. I — it return to the ground. Herbert says that he has — a whale. He — it in the ocean. He — it from the deck of a steamer. He — it spout. Have you ever — one? Clara says that she — the “Big Dipper” in the sky last night. She — all the stars in it very clearly. She — the two stars that are called the pointers. She — how plainly they pointed to the north star. She had never — the north star before. She is very glad that she has — it. Have you ever — it?

10. (*Sit, sat, sitting.*) Do — still. See how still Dora is —. She has been — so for half an hour. You have not — still for two minutes. — erect as you write. You can write better when you are — properly. Where two pupils are — together, one singing book will do for both. Do you think that you should be — while that lady stands? The thoughtless boy — unconcerned while a tired-looking old man stood near him in the car. A young gentleman who was — next to the boy rose as soon as he saw the old man. As the old man — down, he politely thanked the courteous young gentleman.

VIII. WORDS IN A SERIES

1. The children skip, hop, and jump.
2. Ella, Kate, and Frances are here.

What three things are the children said to do? How many verbs are there in the first sentence? What is the connecting word between *hop* and *jump*? What connecting

word is omitted between *skip* and *hop*? What mark of punctuation is used after *skip*? After *hop*?

How many subject words are there in the second sentence? How are they separated from one another?

When a number of words coming in succession are used in the same way, they are said to be in a *series*. The words *skip*, *hop*, and *jump* make a series. The words *Ella*, *Kate*, and *Frances* make another series.

In the sentence, *The children skip and hop and jump*, you observe that the word *and* connects the words *skip* and *hop*, and that another *and* connects *hop* and *jump*. The connecting words in this series are both expressed; that is, neither of them is omitted. This is why no commas are used to separate the words of this series from one another.

Words in a series should be separated from one another by commas unless all the connecting words are expressed.

I. *Read the following sentences, observing that the words used in series are printed in italics. Notice how the words in a series are separated from one another.*

James, Fred, and I went to the woods together. We invited *Sam, Robert, Hugh, and Ben* to go with us. In the woods we heard *bluebirds, robins, and crows*. The sounds

that the crows made were *short, loud, and harsh*. We found *white, blue, and pink* flowers.

II. Combine each of the following groups of sentences into a single sentence, being careful to punctuate each series correctly :

1. The cat eats meat. The cat eats bread. The cat eats fish.

2. We study arithmetic. We study drawing. We study reading. We study music. We study penmanship.

3. Washington was a soldier. Jackson was a soldier. Grant was a soldier.

4. Columbus was an explorer. Ponce de Leon was an explorer. Balboa was an explorer. Henry Hudson was an explorer.

5. Julius Cæsar was a soldier. Julius Cæsar was a statesman. Julius Cæsar was a writer.

6. The day is cold. The day is dark. The day is dreary.

7. Let us dance. Let us sing. Let us play.

8. Speak clearly. Speak distinctly. Speak correctly.

9. Boys should be strong. Boys should be brave. Boys should be kind-hearted.

10. Men should be honest. Women should be honest. Children should be honest.

IX. PLURAL FORMS AND POSSESSIVE FORMS

If you have studied Book Two, you have learned the rules for giving nouns the plural form or the possessive form.

If you have not studied Book Two, you should read carefully the following rules and definitions before beginning the exercises in this chapter.

A noun that means but one thing is said to be singular ; as, *boy, girl*.

A noun that means more than one is said to be plural ; as, *boys, girls*.

Most nouns add *s* to the singular to form the plural.

When a singular noun ends in a sound that will not unite with that of *s*, the plural is formed by adding *es* to the singular ; as, *brush, brushes*.

A few singular nouns ending in *f* or *fe* change *f* or *fe* into *v*, and add *es*, to make the plural form ; as, *loaf, loaves ; knife, knives*.

The plural of nouns ending in *y*, not preceded by *a*, *e*, or *o*, is formed by changing *y* into *i*, and adding *es* ; as, *lady, ladies*.

When a word shows possession, it is said to have the possessive form ; as *boy's* in the sentence, *The boy's hat was lost*.

Add the apostrophe and *s* (*'s*) to a singular noun to make the possessive form.

When a plural noun ends in *s*, add the apostrophe to make the possessive form; as *foxes'* in the sentence, *Foxes' tails are bushy*.

When a plural noun does not end in *s*, add the apostrophe and *s* to make the possessive form; as *men's* in the sentence, *Men's arms should be strong*.

EXERCISES

I. *Make each of the following nouns plural, and then use it in a sentence:*

sailor	half	daisy	man
horse	chief	handful	woman
monkey	eye	armful	child
life	glass	wolf	ox
valley	box	thief	goose
loaf	calf	wife	mouse
sheaf	witch	piano	deer
church	baby	spoonful	sheep

II. *Change the following sentences so that every singular noun in them shall be plural:*

1. A man, a boy, and a donkey were going along the road.
2. He lived all his life in a valley.
3. Give me a handful of beans.
4. There was a monkey on the box.
5. We have a piano in our house.
6. A deer and a sheep were in the inclosure.

III. *Write sentences, using the following expressions:*

- | | |
|----------------------|-----------------------|
| 1. the moon's beams | 5. the mouse's squeak |
| 2. the horses' tails | 6. the man's hand |
| 3. Charles's whip | 7. the women's voices |
| 4. the deer's head | 8. the child's mouth |

IV. *Write sentences, using the following words in the possessive form:*

wolf	sheep	woman	thrushes
mice	robin	parents	monkeys
birds	calves	children	Longfellow
zebra	James	mistress	Charles Dickens

RULES FOR CAPITALS

1. Begin with a capital the first word of every sentence.

2. Begin with a capital every proper noun; as, *John, Boston, Atlantic Ocean.*

3. Begin with a capital the name of each day of the week and of each month of the year.

4. Begin with a capital every word derived from a proper noun; as, *American, Spanish.*

5. Begin with a capital every name or title of the Deity.

6. Begin with a capital every title of honor or respect; as, *Mrs.*, *Mr.*

7. Begin with capitals the important words in the title of a book, or in the subject of any other composition; as, *Alice in Wonderland.*

8. Write the words *I* and *O* with capitals.

9. Begin with a capital the first word of every line of poetry.

RULES FOR PUNCTUATION

1. Place a period after every statement.

2. Place a period after every command or entreaty.

3. Place a period after every abbreviation.

4. Place a question mark after every question.

5. Place an exclamation point after every exclamation.

6. Set off by a comma, or commas, the name of a person or thing addressed; as, *Mary, do not loiter. Speak, John, and I will listen.*

7. Words in a series should be separated from one another by commas unless all the connecting

words are expressed; as, *We study reading, writing, and arithmetic.*

8. Use a hyphen to show that part of a word is written on one line and the rest of it on the next line.

9. Use an apostrophe whenever a letter or letters are left out of a word.

10. Use quotation marks to show that the exact words of a person are repeated.







